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music ministry

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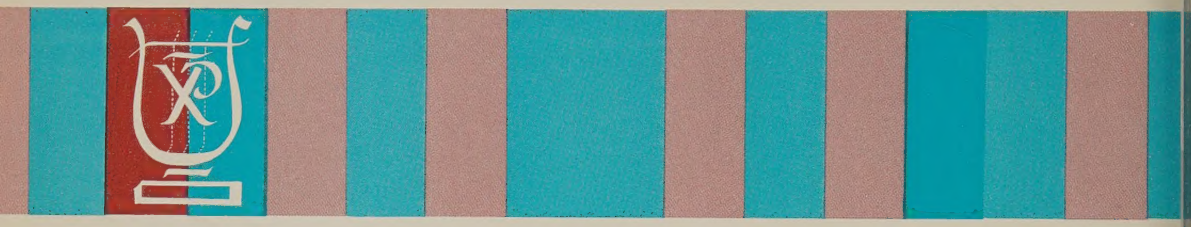

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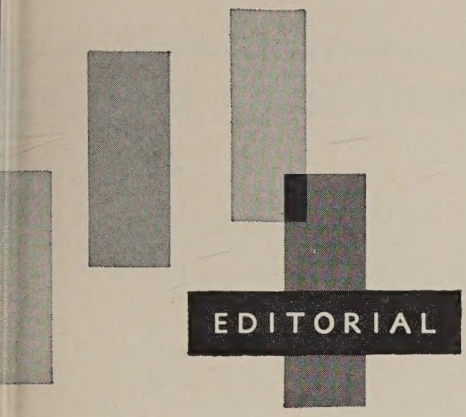
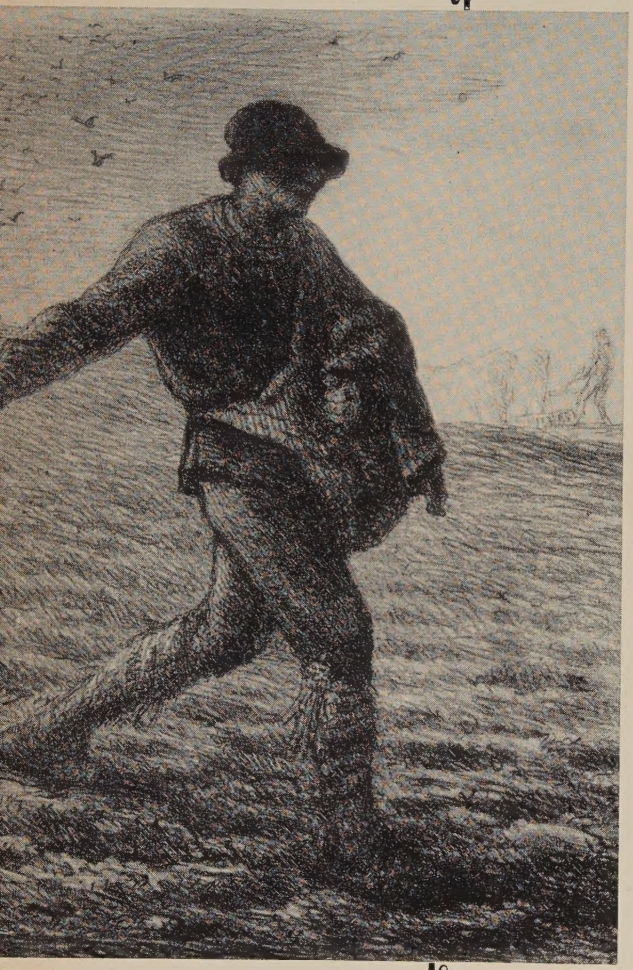


with heart and mind

Many Methodists today act as if Methodism were a religion only of the heart. We should remember that John Wesley's heart-warming experience came after many years of intellectual pursuit. He was a learned scholar and his preaching and writing bore testimony to this fact. Thus Methodism was born as a religion of both heart and mind. The hymns we sing today should bear testimony to this fact. We should be seriously concerned that our singing is more than an emotional experience. Wesley exhorted us to "sing with understanding." But the cry is loud today to "get the people singing again," seemingly with little regard for the quality or significance of what is sung, just so the tune is one that "lifts." ¶ Much enthusiastic singing does little more than offer the participant a chance to let off physical and emotional steam. We enjoy many such opportunities at service clubs and recreational events. But as an act of worship our singing must be more than an escape valve. To learn to sing with understanding will make new and extensive demands on many Methodists, who Sunday after Sunday mouth meaninglessly such archaic figures of speech as "Here I raise mine Ebenezer." But only as we grow in our ability to sing with both heart and mind will our singing contribute to dynamic worship experiences.

V Earle Copes

one great day of methodist singing



"Let All the World in Every Corner Sing" may be to many people only the title of No. 8 in *The Methodist Hymnal,* but to the Kansas Conference it is the theme song of "A Great Day of Methodist Singing." For on that "Great Day," January 22, 1961, over 1100 Methodists of Eastern Kansas met to praise the Lord in song.

How did all this come about? For more than a decade the Methodists of the Kansas Conference had emphasized the importance of church music by having annual workshops, institutes, festivals, and schools of music, organized and administered first by the old commission on worship and later by the board of education. Despite excellent results the feeling grew that most of the truly *small* congregations in the conference were receiving little help. Disturbed by this lack of participation, the music committee considered the idea of going to the people to find, at the grass roots level, the true problems and the best ways to solve them. The chairman of the rural life commission and the district superintendents were invited to meet with the music committee and help to explore this new concept.

The idea of a grass roots program gained momentum. The annual conference (June, 1960) approved the appointment of a conference director of church music and a director to serve on the staff of each district superintendent. During September, fourteen sub-district get-togethers were held in small churches to discuss the proposed program and to obtain suggestions from the musicians, ministers, and others in attendance.

October 1, 1960, the music committee, which includes the district directors of church music, met with the district superintendents and Dr. Bliss Wiant, who was then director of the ministry of music of the General Board of Education, to formulate a program in accordance with the suggestions received. Plans for "A Great Day of Methodist Singing" came out of this meeting. In seventeen centers in the conference there would be held, on January 22, 1961, simultaneous hymn-anthem festivals. The two-hour Sunday afternoon session would be divided between a hymn study/sing and an anthem rehearsal. Three anthems were selected for rehearsal; one of them was an arrangement of "Let All the World," made by Rev. Carlton Young especially for the festivals (used in manuscript form, not yet available). Responsibilities were assigned and worries assumed. Where could all the leaders be found? Each festival center would need several trained specifically for the task at hand. Would anyone show up at the festivals? Could the fire of enthusiasm be rekindled for Methodist singing?

A training session was held Saturday, January 7, 1961, 10 a.m.-4 p.m. Fifty-five leaders had been selected with only two coming from outside the conference. (Just three failed to attend the training session.) Mr. Cecil Lapo, then director of music at the famous St. Luke's Methodist Church, Oklahoma City, set the spiritual tone for the coming event. Eyes, hearts, and prayers were focused on the "Great Day." Final plans included the addition—in several districts—of classes in church school music, music for the minister, youth choirs, and the function of the music committee.

January 22 dawned a beautiful day. Several churches in the conference made special recognition of the music program of the church, while others developed the entire morning worship service around the theme of "A Great Day of Methodist Singing." By 2:30 some of the host churches were filled to overflowing as enthusiastic Methodists sang their hearts out on the beautiful hymns of Wesley, Watts, and others. One of the centers had more people in attendance than could comfortably be seated in the sanctuary. It was truly a "Great Day."

Over fifty per cent of the churches in the conference were represented. One church with a membership of ninety sent a delegation of twenty-five the dozen miles to their nearest festival. (Most churches were within twenty-five miles of a festival.)

No major difficulties were encountered. There was an occasional shortage of music because of the tremendous turnout. One leader was delayed by car trouble. Fortunately the district superintendent was attending this particular festival, and when it became evident that the leader would be late, he took over and assured the success of the festival.

Two weeks after the "Great Day" an evaluation meeting was held by the music committee and district superintendents. Approximately 250 evaluation sheets, plus reports from district directors and others were studied. *No one* questioned the worth of the festivals. Careful consideration of each report led to several con-

by Kenneth B. Tebow

clusions: (1) The hymn-anthem festivals had been successful, especially for representatives of smaller churches; (2) Several hymn-anthem festivals each year were desired by many; (3) Most people came to the festivals to sing, and the extra classes should not have been scheduled during the singing sessions; (4) Hymn study and anthem rehearsal were equally valuable and equally well received.

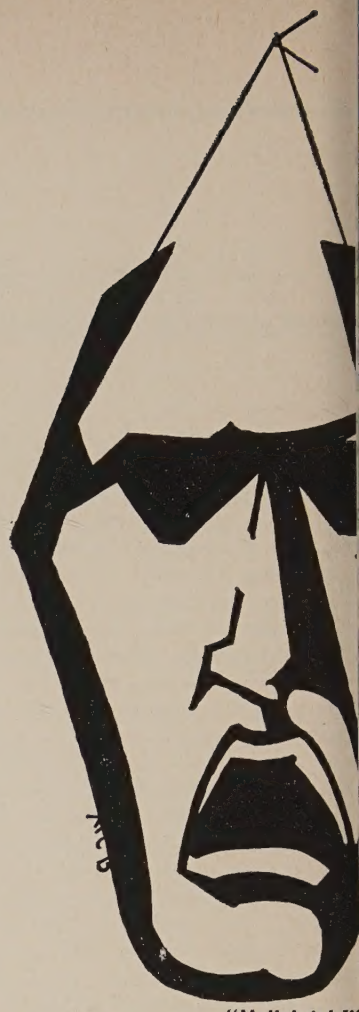
Perhaps the two most vital administrative factors leading to the successful "Great Day" were the careful selection of leaders and the voluminous amount of publicity given the festivals. Leaders were chosen within each district by the district director and his superintendent. Attention was given to their musical background, spiritual enthusiasm, desire to participate, and ability to establish a strong rapport with a group.

Publicity was carried on at conference level with an early general mailing to all ministers and church musicians. Stories were carried in the conference news bulletin, *The Evangel.* Area Bishop Eugene Slater supported the project to the fullest. Posters and flyers were mailed to every church by the conference office. The enthusiasm of Kansas conference board of education executive secretary, Rev. Roger E. Biddle, the spiritual support of the district superintendents, and the time-consuming devotion of the music committee gave the "grass roots" program an almost ingenious touch of personal evangelism. Several district mailings were made. Local chairmen were selected for each center and these individuals, too, made many personal contacts. The time was ripe and the advance publicity paid dividends.

What next? Plans are now being laid to expand the program. A conference-wide church music school and more hymn-anthem festivals are being planned. Part of the church music school will be devoted specifically to the organization and administration of the music program in churches and church schools of small, medium, and large memberships. The school will also provide training for leaders of the hymn-anthem festivals to come.

Although coordinated by the chairman of the conference music committee, Dr. William C. Rice, and the conference executive secretary, Rev. Roger Biddle, these hymn-anthem festivals will be under the specific direction of the district directors of church music working closely with their district superintendents.

An idea no larger than a mustard seed is being nurtured in the Kansas Conference through faith and hard work. It is our hope that all Methodists will soon be singing in every corner of the conference.



"Hallelujah!"

A FACE TO SING WITH

"... thou shamest the music of sweet news
By playing it to me with so sour a face ..."

Thus Juliet chided Romeo in Shakespeare's immortal play. And how very appropriate this admonition is for singers of the "Good News" in our church services. Often even singers with good voices, fine musicianship, and authentic interpretation fail to make best use of facial expression, which can do so much to make complete the act of singing.

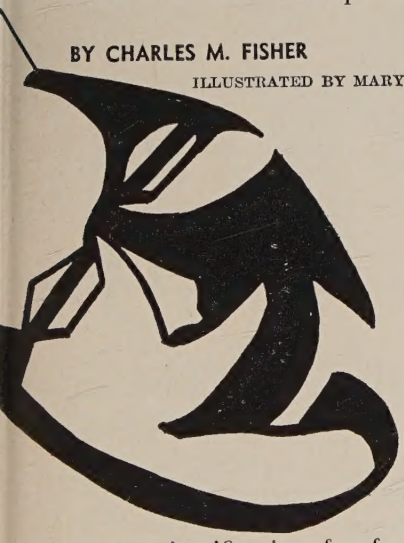
Vocal music, unlike instrumental, always involves language ideas in its interpretation.

Generally a text that is worth setting to music has some dramatic import that demands a certain amount of "theater" to make the singing of it entirely effective. But too often we see soloists whose appearance makes us much more conscious of their technique than of the dramatic content of their song. Alleluias sung with a worried look are as incongruous as one's appearing to remain dry when he is swimming.

While there are many factors that can prevent an effective performance, the one that most frequently prevents a technically faultless rendition from getting across is the lack of convincing, correlating facial expression. Not only does an expressive, mobile face help to convey textual meaning and emotion, but it has a well-defined effect on vocal tone and color. Perhaps this provides

BY CHARLES M. FISHER

ILLUSTRATED BY MARY C. BROWN



"Miserere"

the greatest justification for facial expressiveness while singing. Between the extremes of a tense jaw and lowered brow, which produce the hard tone of anger and the facial elevation that gives laughter its brightness, there are limitless nuances of facial expression which color tone.

Furthermore, since voice production is so closely allied with physical sensation, any discomforting tension in the singing act is immediately reflected on the face, and an expression of even mild pain accompanying the singing of "Glory to God in the highest" is as out of place as ketchup on ice cream. Just as a pained expression is evidence of faulty voice production, conversely, vocal tensions and strain can often be lessened by eliminating the frowning countenance. Thus, the logical relationship of facial contour to tone is evident both from the standpoint of good voice production and that of expressive singing.

While the above is of obvious importance for the soloist, in vocal ensemble its effect is multiplied by the number of singers involved. A dead pan choir singing "Make a joyful noise to the Lord" will never witness convincingly in the sanctuary if they can be seen, and you may be assured there will be something lacking in the sound if they can only be heard.

What can be done about it? There are two approaches which are most natural, valid, and necessary. One is what we might call "coaching in dramatics," whereby the director points out meanings and colors inherent in the text and music and insists on complete and sincere expressiveness from singers, which includes facial expression.

The second and less time-consuming approach is that of example. If you conduct a chorus, how often do you find your choir reflecting your concerned look in a difficult passage or your enthusiasm in a satisfying phrase? If you will practice sincere expressiveness of face, reflecting the heightened meaning portrayed in each idea of a musical setting, your choir is certain to give back a portion of that expression.

The church has utilized every phase of art to to attain its goals. Here we advocate a further use of a basic principle of drama to make more convincing the rendering of vocal texts through facial expressions that correlate with and enhance the sung word. If we include all singers and all vocal literature, this means that every good singer should be a good actor. However, if we speak only of Christians singing sacred music, the implication is only that the singer cast off all his inhibitions and openly proclaim his faith, not only with his mind, heart, and voice, but with his face as well.

Benefits for the Individual

Personal and social integration of individuals is an aim of the Christian education program. This aim is approached through the beneficial results which accrue from the satisfaction of physical, emotional, social, and educational needs. As one of the activities of the Christian education program, the instrumental ensemble has the capacity to satisfy these needs simultaneously.

The playing of string, wind, and percussion instruments provides satisfying tactile sensations and beneficial rhythmic experiences. Here is a physical activity on an aesthetic level which allows the unified participation of a wide range of ages and abilities, a strengthening factor to the church as a whole.

Music is essentially a social art. In the instrumental ensemble there is opportunity for one to develop consideration for and co-operation with others and to learn to subordinate his own individuality to the good of the group. ". . . You shall love your neighbor as yourself" operates as a socializing principle. Each participant must de-emphasize his own egocentricity in order that his interpretation of the music may match that achieved by the whole group.

Playing an instrument in a group affords an excellent opportunity for emotional expression and fulfills a need for closer human relationships. The success of the group depends on the social and musical congeniality of its members.

In an ensemble each person has a dual function as leader and as follower. At times he must dominate the expression of the group while at other times he must follow or accompany other members. The type of self-control called for on the part of members of a music ensemble develops patience and encourages poise and courtesy. The individual member of the group learns to take criticism, to be accurate and to desire accuracy, to recognize the importance of attention to details.

The instrumental music ensemble lends itself admirably for use in Christian education because it does not focus on individual recognition or rewards. Here is a medium which can easily serve as a center around which other interests could be formed, one usable for many occasions in church life. By its essential nature it lends itself to developing the ideal of service for others.

Ensemble playing is an immediately meaningful experience. Here it is possible to know the joyous experience of preoccupation with unselfish interests and the elevation of feeling that comes from contact with the beautiful in music. Much of the music which has lived through the centuries has come to us from the hands of inspired, devout composers. When we play it, after studying it sincerely, we participate to some degree in their aesthetic creativity.

Ensemble Playing by Age Groups

Many adults who played instruments when they were in school or college have not touched them for years. Frequently the reason is not lack of desire but lack of a group in which to play. For such persons the establishment of small groups to play various types of music fills a real need. These groups could begin by playing easy music. Good music is not necessarily difficult. They need feel no necessity for public performance. If desired, the ensembles can be formed with the sole aim of playing together.

One trend today in church youth programs is toward fellowship. This indicates a conscious effort on the part of young people to maintain their organizations in a democratic fashion, endeavoring to recognize the needs of all persons and making an effort to meet those needs. Major needs of youth such as social participation, acceptance, freedom, and opportunity to express emotions are well met by youth fellowships.

The instrumental ensemble contributes specifically to these needs. Ensembles provide a splendid opportunity for young people to learn habits and skills which are desirable to social living and to future vocational adjustment. Not only the spirit of co-operation, but also reli-

INSTRUMENTA

ability and initiative of each individual are developed. There is also the opportunity, which is sometimes neglected, for purposeful evaluation. Wise leaders will allow the youth to evaluate their own skills and abilities, thereby adding to the development of their aesthetic judgment and growth in their appreciation of art forms.

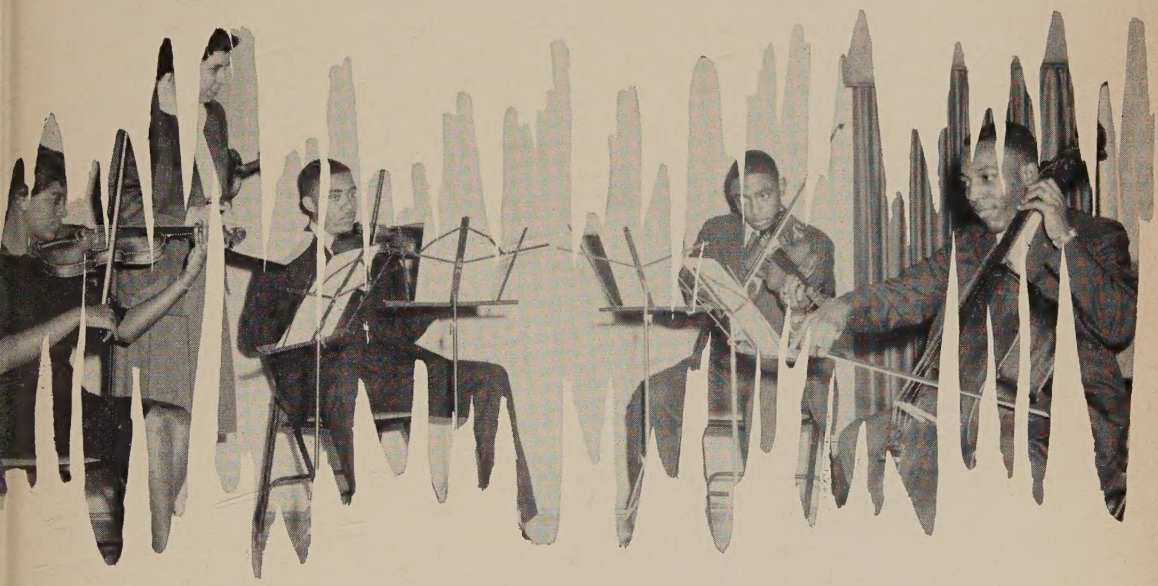
In organizing ensembles for children who are beginners on their instruments, care must be taken to provide playable music for all participants. It is a satisfying experience for the child to play a simple hymn tune that is well within his ability. All parts should be in appropriate playing range, an actual part of the harmonic structure, and have rhythmic and melodic interest. Elementary players should have a hand in the management of their group. Whenever possible and advisable they may perform for others. In church school groups

there are various opportunities to correlate music and study. For example, during Old Testament study rams horns can be obtained and made into horns such as the shofar. While studying the Psalms of David, simple lyres or harps could be made using string or wire, and simple songs can be composed by the children.

Miscellaneous Meetings

Churches are sometimes hosts to conventions, rallies, or other meetings where ensemble music can contribute to the friendliness of the general atmosphere, especially during a period of registration or during interludes for getting acquainted. When ensembles are asked to play for meetings, the members may discuss the function they have in the total structure of the meeting and make certain they play music appropriate to the particular situation.

In some localities the women of the church help to raise the budget by a regular schedule of dinners for such groups as Rotary Club, Kiwanis Club, and Men's Forum, or by serving convention dinners. Some churches sponsor a



ENSEMBLES IN CHRISTIAN EDUCATION

BY HELEN R. TROBIAN

weekly church night with a pot-luck supper. For these events a small dinner orchestra can be a means of producing a group feeling of dignified informality. An orchestra playing pleasant music can bridge the period of time between the arrival of guests and the seating for dinner. The situation will determine whether or not the orchestra plays during dinner. If it does, it is best for it to play softly and not be too near the dinner tables. Members of the ensembles may take turns in management and leadership. If the group consists of less than five or six players, or if they are a mature group accustomed to playing together, they will probably perform without a conductor. More frequently a conductor will be necessary. Here is a splendid opportunity for student conductors, since dinner music should not be very difficult.

Family Activities

The recent emphasis on family life education has caused churches to study needs of families

(*Continued on page 13*)

MR. METHODIST, MEET YOUR HYMNAL

by SHIRLEY W. McRAE

Recently I heard a woman announce a hymn with the following statement: "We will now sing page 228 in the Red Book. If you have the Black Book, it's page—Oh, just look in the back under 'O Beautiful'—or something or other."

At length it became apparent that the "red book" was *The Cokesbury Hymnal,* the "black book" was *The Methodist Hymnal,* and the hymn in question was "O Beautiful for Spacious Skies." In spite of the amused chuckle that rippled over the group, I found it a sad and revealing commentary on the state of Methodist worship.

Many of our people display an amazing lack of understanding about the function of music in worship and have little conception of our glorious heritage in hymns. Is our "singing church" becoming a listening church? Are we singing hymns because it is a natural and satisfying expression of worship or because we need something to take up time and allow us to stand up? Is our hymnal a vital book of music and devotion or an aimless collection of songs for Sunday?

We often hear the complaint that we need to learn more about the Bible. Granted, Bible studies must be a regular activity within the church. But what about the great companion to the Bible—our

Methodist hymnal? Why not have hymnal studies? I dare say there are a substantial number of loyal, active Methodists who have considerable trouble locating hymns in the hymnal and have little or no appreciation for our great legacy of hymns.

To meet the situation that confronts us, I offer a twofold plan: The first concerns the hymnal at home, and the second concerns the hymnal at church. Because musical education, like charity, begins at home, we must encourage every Methodist family to buy a hymnal and use it in conjunction with the Bible and other devotional material. Think how such a plan could improve congregational singing! One need not be a well-trained musician to use and enjoy the bountiful offerings of music and poetry contained in this volume.

Instead of the usual bedtime prayers, a child might sing a stanza of Thomas Ken's lovely vesper hymn, No. 51 in *The Methodist Hymnal.*

All praise to Thee, my God, this night,
For all the blessings of the light!
Keep me, O keep me, King of kings,
Beneath Thine own almighty wings!

A brief explanation that the hymn was written to be sung each evening by English schoolboys would heighten interest.

Likewise, short hymns of thanks, such as the "Doxology" or one stanza of "For the Beauty of the Earth," could be sung before meals as an occasional substitute for a hastily mumbled grace. Children in the family might even write an original text for any suitable tune—a stimulating alternative to an hour in front of the TV set!

A thoughtful survey of the hymnal will reveal a surprising number of hymns which, with a little simple analysis and explanation, can be made meaningful even to a very small child. Also, for fascinating reading, there are excellent books containing stories about the writing of various hymns.

The second place where the hymnal can be used more effectively is, of course, the church. Ask an average man in the pew to find a hymn on prayer, or a hymn written by Whittier, or even the "Doxology." Often, after much fumbling and flipping of pages, he will give up in embarrassed defeat. Why is this book, used every Sunday by Methodists, such a mystery? The answer is clear—we use it only on occasion and seldom bother to explore it.

The challenge to church leaders is this: Educate! Educate first by using the hymnal in as many meetings and departments as possible. Juniors should sing from it often, and even primaries should examine it occasionally. Then they will be better prepared to participate in services of worship. Children's choirs should study the hymnal regularly, and youth choirs should use it freely for anthem material. Likewise, adult choirs can easily and inexpensively enlarge their repertoire by singing hymns (with a little imaginative arranging and in spite of the inevitable comment, "Oh, they just sang a hymn.")

If there are church-wide fellowship suppers, no doubt there will also be a program committee, floundering for ideas. The informal setting of these affairs is ideal for hymn education programs, perhaps using games built around the indexes. Or at least here is an opportunity to learn new hymns —sort of a rehearsal of the congregation, you might say!

Thus, with dedicated and imaginative leadership, our great body of Methodists might again become "true worshipers." Instead of a passing acquaintance with our hymnal, let us cultivate a strong and lasting friendship.

". . . That I may love what Thou dost love, And do what Thou wouldst do" [1] still echoed in the air as the benediction was spoken and the worshipers arose to leave the morning service.

In the organ mirror, our attention has been drawn to two worshipers in particular this Sunday morning. Both of the worshipers have outwardly shared in the same hymns, prayers, and responses; yet as we follow them outside the church, we see a startling difference in the relation of the words spoken during the service to their behavior after the service has ended.

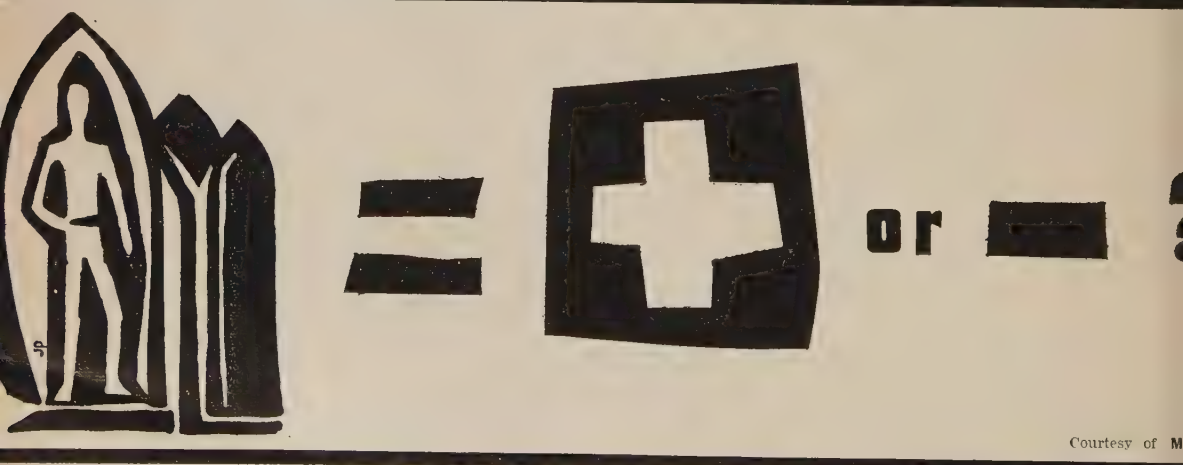
". . . And do what Thou wouldst do," the first worshiper had sung; but we wonder, as we watch him race to the car, yank the children into the back seat, growl at his wife for stopping to chat with a friend, honk at the car that is stalled at the green light, gripe about the unfamiliar hymn used at church that morning, *we wonder if he had even heard the words he sang.*

The second worshiper too had joined in singing ". . . And do what Thou wouldst do," and as we watch him linger to speak to the old folks from the home, we sense that the meaning of the words and the message of the morning have been real to him. He offers a ride home to that new little fellow, waits while his wife chats with her friends, gives a push to the car stalled at the light, and comments on the fine sermon, noting the new hymn that related so well to its message.

In previous articles in this series on creative arts, we have sought to explain the findings of religious educator-psychotherapist teams who tell us that the majority of today's church members are in the same category as the first worshiper. *Their lives contradict the meanings of*

[1] *The Methodist Hymnal,* No. 180.

THE CREATIVE ARTS WITH ADULTS



Courtesy of M

the hymns and prayers which their lips have spoken. Religion is, for them, an external experience engaged in for a few hours weekly at a given place, topped off with the purely sentimental pleasure of a high tenor note. Then they leave the sanctuary, failing to achieve the inner expression of body, mind, and spirit that is *true* worship.

It is tempting to devote our energies to those who are receptive to new music and new ideas; but if we are to follow the example set for us by Jesus, then we are obligated by the very nature of our service in any phase of Christian education to help each individual, no matter what his level of character development at present, to discover the deeper meanings of Christian worship and Christian living.

Our potential for achieving this goal is already within each person: *the creativity that is God within us.* It is our task to awaken that creativity, thus unlocking the whole flow of the personality toward its Creator.

One way that such a task might be approached is through a church-wide creative arts workshop. The sessions might be planned as a six-weeks family night activity; they might be introduced at an adult leadership retreat; or it might be that your church is attempting the new Indiana Plan for adult education[2] and the participants in this program might sponsor the project. Or you may prefer to try your wings first with a smaller group, such as your adult choir prior to their regular rehearsals or the commissions on education and worship.

Session one of the creative arts workshop could serve as an introduction to the entire series. It might include portions of Reuel Howe's *The Creative Years* [3] which point to the need for developing new ways to grow in our relationships and our capacities to love, understand, and communicate with one another. The group might then write a skit based on the two worshipers in our opening paragraphs and the effects their lives have upon those around them. Or a personal inventory evaluation to see ourselves as others see us might be included in the first session's activities. The climax of the session might challenge everyone to so share in the coming sessions that the course of his life would be changed.

Session two of the workshop would emphasize communication. A false door frame might be set up and instructions given that as each person steps through it, he is to communicate without words a feeling of sorrow, surprise, or joy as others in the group identify the emotion. Next, the word "oh" is to be spoken so as to reveal the different basic emotions. Finally, the group would take the hymnal and sing a hymn automatically as done on Sundays, and then repeat the hymn so as to communicate the inner meanings of the words. The group might be divided into high, low, and medium-sounding voices to read responsively; or the group might be sub-divided to try to communicate through movement as suggested by Margaret Palmer Fisk

BY CHRISTINE KALLSTROM

[2] *International Journal of Religious Education,* April 1961, "The Indiana Plan for Adult Education," Kay Thomson, p. 22.

[3] Reuel L. Howe: *The Creative Years* (SN paper, $2.00; cloth, $3.50).

in *The Art of The Rhythmic Choir*[4] the meaning of "A Mighty Fortress," "When I Survey the Wondrous Cross," "All Hail the Power of Jesus' Name," and other hymns.

Session three might explore the way that artists seek to communicate what they see, feel, and think. Examples of each type of art might be shown. (The Art Seminars in the Home, published by The Metropolitan Museum of Art and available through the Book-of-the-Month Club,[5] offer excellent materials.) The people's response might be related to the three types of art: the realist who sees things fundamentally; the expressionist who feels things emotionally; and the abstractionist who analyzes and resynthesizes materials in a more purely intellectual way. Then the group might be given an opportunity to return to their first session door frame, presented with a situation such as "seeing an old friend" or "missing a train," and react to the situation as would a realist, an expressionist, and an abstractionist. Climax the session by taking a basic Christian belief or symbol, such as the cross, and let the group decide how each type of personality would react to the belief or symbol. Help the group discover that the type of hymns we sing reveals our personalities. Point out that the continual choice of old favorites may restrict a person to the emotional, expressionistic response. It should be stressed that a personality totally integrated in God will probably respond to God realistically, emotionally, and intellectually.

Session four of the workshop might be devoted to rhythm, based upon Langston Hughes's *First Book of Rhythms*.[6] An opaque projector could show the excellent illustrations of the rhythms all about us in nature, architecture, fabrics, athletics, every phase of our life. The rhythms of music might be worked into the session, using examples of primitive rhythms and their effects upon those who listen.[7] The rhythms of hymns might be approached by letting the group sing them in different tempos and discover their reactions when the rhythmic flow of a hymn is broken or when it is sung too slowly. The climax of this session could be based upon the rhythm of worship, using Isaiah's experience,[8] and seeking to discover and to evaluate our own approach to God, with particular emphasis upon concluding the rhythm of worship experience with a dedication: "Here I am! Send me."

Session five could explore how drama communicates. The session could begin with the entire group taking the roles of a very old lady, a big fat man, a duchess, a little child learning to walk, et cetera. Then a situation might be added in which a character reacts. Such a situation might be finding a ten dollar bill. The group will need to analyze each character and react as he would in the given situation. Next, suggest that the members of the group take the roles of persons coming for a community thanksgiving service. One might be a sailor away from home; two others could take the role of a couple with a seriously ill child; another member could represent a sophisticated college freshman. The remainder of the group would serve as the choir, and as various hymns and responses are sung, those playing roles of worshipers might attempt to analyze their characters and interpret what they are actually thinking and feeling as the service progresses. If the previous sessions have been effectively conducted, this role-playing should give the individuals great insight into the relation of personality to the meaning of worship.

At the closing session of the workshop the participants might divide into interest groups for art, music, and movement. Each group would be assigned the responsibility of using its specific interest to communicate praise, humiliation, and dedication. The art group might create its own sketches or select prepared examples of realism, expressionism, and abstractionism to correspond with the worship experiences. The movement group might select Psalms reflecting praise, prayer, and dedication, and plan how to communicate these feelings with bodily movements. The music group might turn to the hymnal and select hymns in which both text and rhythm confirm feelings of praise, prayer, or dedication. Climax the workshop with a sharing session and a renewal of the opening session's challenge to respond to God with the total personality.

Through these or similar experiences with the creative arts we will have opened the door to renewed Christian growth for each participant, giving him new insights into his own personality and his relation to God. This is why we repeat our opening statement of this series of articles that the creative arts are the unique language God has given us through which body, mind, and soul may find fulfillment through communion with the source of all creativity.

---

[4] Margaret Palmer Fisk: *The Art of the Rhythmic Choir.* (HA Now available from author at 30 North College Street, Athens, Ohio, $2.50.)

[5] Art Seminars in the Home, Book-of-the-Month Club, 345 Hudson St., New York 14, New York, $3.75 per volume.

[6] Langston Hughes: *First Book of Rhythms* (WX $1.95).

[7] *Music of American Indians,* RCA Victor, WE-89. 4-45 rpm records, $4.61.

[8] Isaiah 6:3-9.

Instrumental Ensembles

(*Continued from page 7*)

and survey resources available to meet these needs. One of the finest ideas coming out of this study is the idea of the church sponsored "family-night-at-home." A family ensemble can work together in a recreational capacity and can also help in creating a sense of aesthetic self-realization. It can enhance the value of group worship during periods of family worship. Modern life has a tendency to separate the family in their recreational activities. The playing of instruments is an excellent means of recreation, tending to unify the family's activities at home and at church and allowing the individual to take part rather than be a spectator as he so often is in our society. Family activities within the church provide excellent occasions for the ensemble to play. At times a series of family groups may participate together to form a larger music unit.

Church, School, and Community

The establishment of ensembles in the program of Christian education provides a link between the church and the school which will help to further good relationships in areas other than music.

If the program of Christian education is to reach out into the community and minister to the needs of people, that program should seek to help not only its members, but other members of the community as well. The ensembles can make a valuable socializing contribution by providing cooperative activity media for the church's relations with other institutions.

Organizing Ensembles

Frequently the various organizations of the church can use ensemble music advantageously in the interlocking areas of fellowship, service, and worship. Ensemble music can be used within the structure of the organization and in the extension of its efforts to the life of the church.

Instrumental trios will probably be the most easily organized ensembles in any of the existing organizations. Piano and any two instruments chosen from flute, oboe, clarinet, horn, bassoon, trumpet, trombone, violin, viola, or cello make an interesting trio.

There may be instances where an orchestra can be formed as an autonomous enterprise. This may be a point of contact for someone who has no interest in any other church organization. From this interest in an orchestra other interests may be gradually elicited as the participant becomes more cognizant of the work of the church. An orchestra may translate its functions into terms of recreation and fellowship, missionary activity, aids to worship, or assistance in the work of another organization. It may serve as a stimulus for other arts groups in the church—the graphic arts, handcrafts, dramatics.

As a basis for organization of ensembles it will be advisable to keep in mind:

1. Instrumentation.
2. Ability of performers.
3. Age and compatibility of persons.
4. Family and neighborhood groupings.

Selection of Music

The selection of music may be one of the greatest factors contributing to successful performance. If a music library fund is available, selection can be based on music needs of groups playing for church occasions with functions of fellowship, service, and worship. An interested person might donate funds for this purpose.

The music selected should be well within the abilities of those who are to play it. It should be appropriate to the occasion, whether it be dinner music or music for a worship service. But though it is intended for pure enjoyment or to lift the spirit of the worshiper to a contemplation of God, it will not be wasted. For whether or not the listeners for whom it is intended enjoy it or are even aware of it, music well played will be, for those who play it, a satisfying experience.

from the **First Book of Jazz** published by Franklin Watts, Inc.

on the folio

BY CARLTON R. YOUNG

O HEAVENLY FATHER is one of the finest short choral works published in the past ten years. The text is from the "Family Prayer" section in the *Book of Common Prayer* and bears the title "For Joy in God's Creation." As you prepare this work, sing through each of the four vocal lines and note how interesting and important each is to the total anthem. Study the close relationship of the prayer text to the musical line. Try the suggestion given by the composer, and after the notes are learned, sing this in either *E*-flat or *E*, as well as in the original key. Tempo should probably not exceed MM 55-60.

FATHER, WE THANK THEE. Your organist will have more to prepare in this anthem than the singers! This accompaniment is full of pitfalls. Note the abundance of parallel thirds and fifths in both hands! It is a busy accompaniment, and if not sympathetically played, the children's voices may not be heard at all. Choral directors often choose anthems with utter disregard for keyboard problems; then they wonder why a certain anthem doesn't come off! A case in point in this anthem is the modulation to *F* major, bottom of page one, which calls for some creative work on the part of the organist to firmly establish the new tonality in the minds of the singers. Note how the keyboard line moves above the voices in parallel fifths. Schedule at least one session with your organist ahead of the first rehearsal.

ADORO DEVOTE. The attitude of quiet reverence should prevail throughout this setting of the plain song melody. Pay careful attention to fingering in order to maintain a perfect legato, and observe all phrasing as marked. Be sure to change manuals when indicated to preserve proper balance between the solo melody and the accompaniment. The choice of manuals for solo and accompaniment will depend on the color resources of the individual instrument. Clarinet or English horn color is preferred for the solo, although mild principal or broad string tone might be effective. Accompanimental voices should be of a contrasting color.

ARISE, O LORD is appropriate for Universal Bible Sunday (December 10) or during the Epiphany season. The biggest problem in learning it is probably rhythm. Generally, the feeling of a half-note pulse prevails, but several ¾ measures intrude. Using the quarter note as the unit causes the anthem to sound ploddish. Once learned, the irregularities seem quite logical, but they will need careful attention at first. Caution your singers to pronounce Alleluia as Ah-leh-loo-yah, and insist on stubborn tenacity to pitch on the final chord while the dissonant accompaniment moves on. This anthem provides a stirring challenge to the choir with little truly contemporary music in its repertoire. Tempo about MM 60 for a half note.

O LIGHT EVERLASTING. Orison or prayer hymns are gaining in use, and in some churches the choir sings a choral preface or invitation to the prayers offered by the minister and people. As a call to prayer you may wish to use the harmonized section of this anthem, beginning on page two. Or if used as a short anthem, try the entire work unaccompanied—a solo voice singing the first part. MM 48 may be a bit slow for some churches and choirs.

IN THANKFULNESS AND PRAISE is one of three short anthems (bound together) by Francis Westbrook, A. S. Frost, and Wilfred Davies. Explore the possibilities of using this setting in a Covenant or New Year's Service, either as an introit or as a short anthem. There are no particular vocal problems, but if you sing it a cappella, you should rehearse without an instrument and tune up the chromatics. A reversal of the given dynamic levels may also be helpful. This means that the beginning would be *ff;* the chorus would begin *mf* and build to a *ff* ending. Other ideas: Try unison treble voices on the second stanza or mixed voices singing a canon at the octave, the trebles taking a four-count lead.

music ministry

O HEAVENLY FATHER	Thomas Matthews	SATB
FATHER, WE THANK THEE	John Leo Lewis	U
ADORO DEVOTE	Richard Warner	
ARISE, O LORD!	George Brandon	SATB
O LIGHT EVERLASTING	Jean Pasquet	SATB
IN THANKFULNESS AND PRAISE	Wilfred Davies	SATB

NOVEMBER 1961

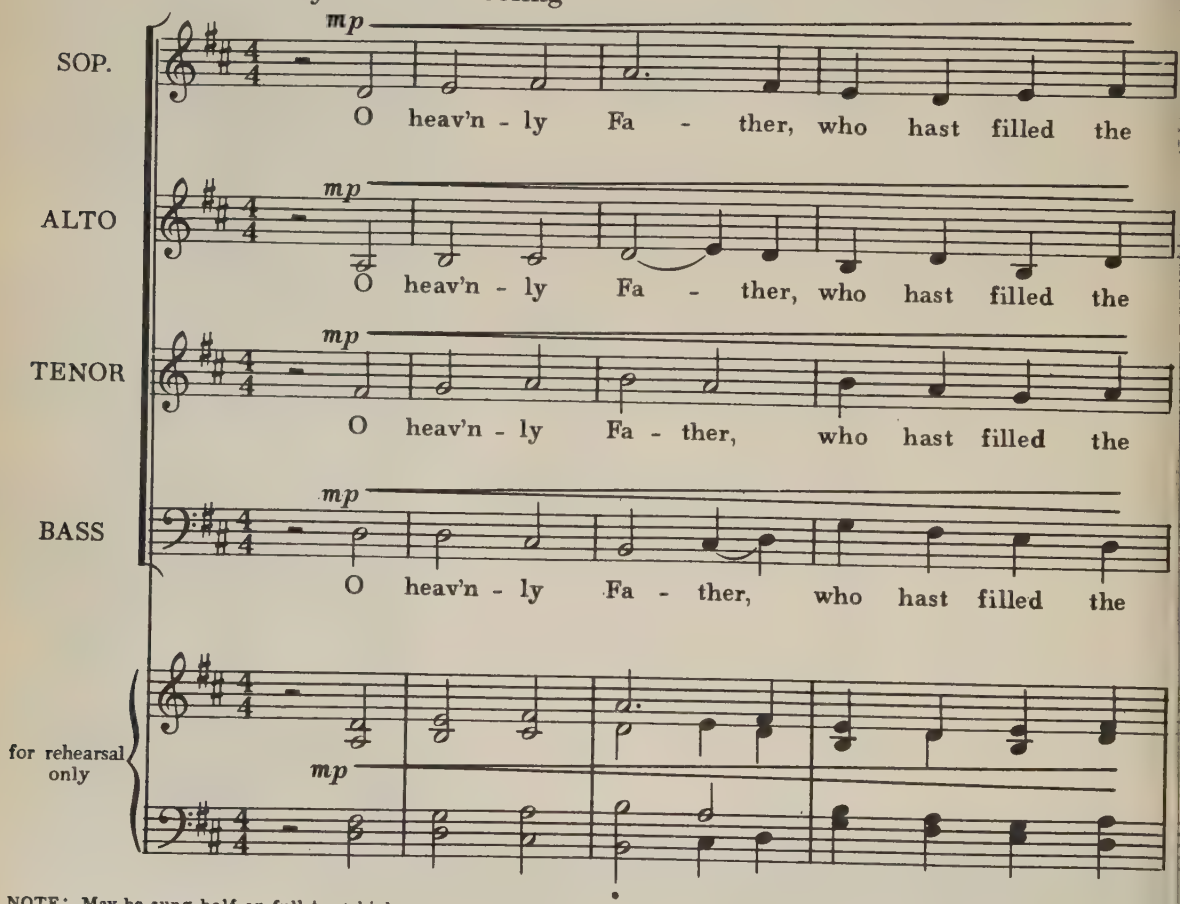
To Stanley G. Smith

O Heavenly Father

Text from Book of Common Prayer

THOMAS MATTHEWS

Freely and with feeling


SOP.
mp
O heav'n - ly Fa - ther, who hast filled the
ALTO
mp
O heav'n - ly Fa - ther, who hast filled the
TENOR
mp
O heav'n - ly Fa - ther, who hast filled the
BASS
mp
O heav'n - ly Fa - ther, who hast filled the
for rehearsal only
mp

NOTE: May be sung half or full tone higher.

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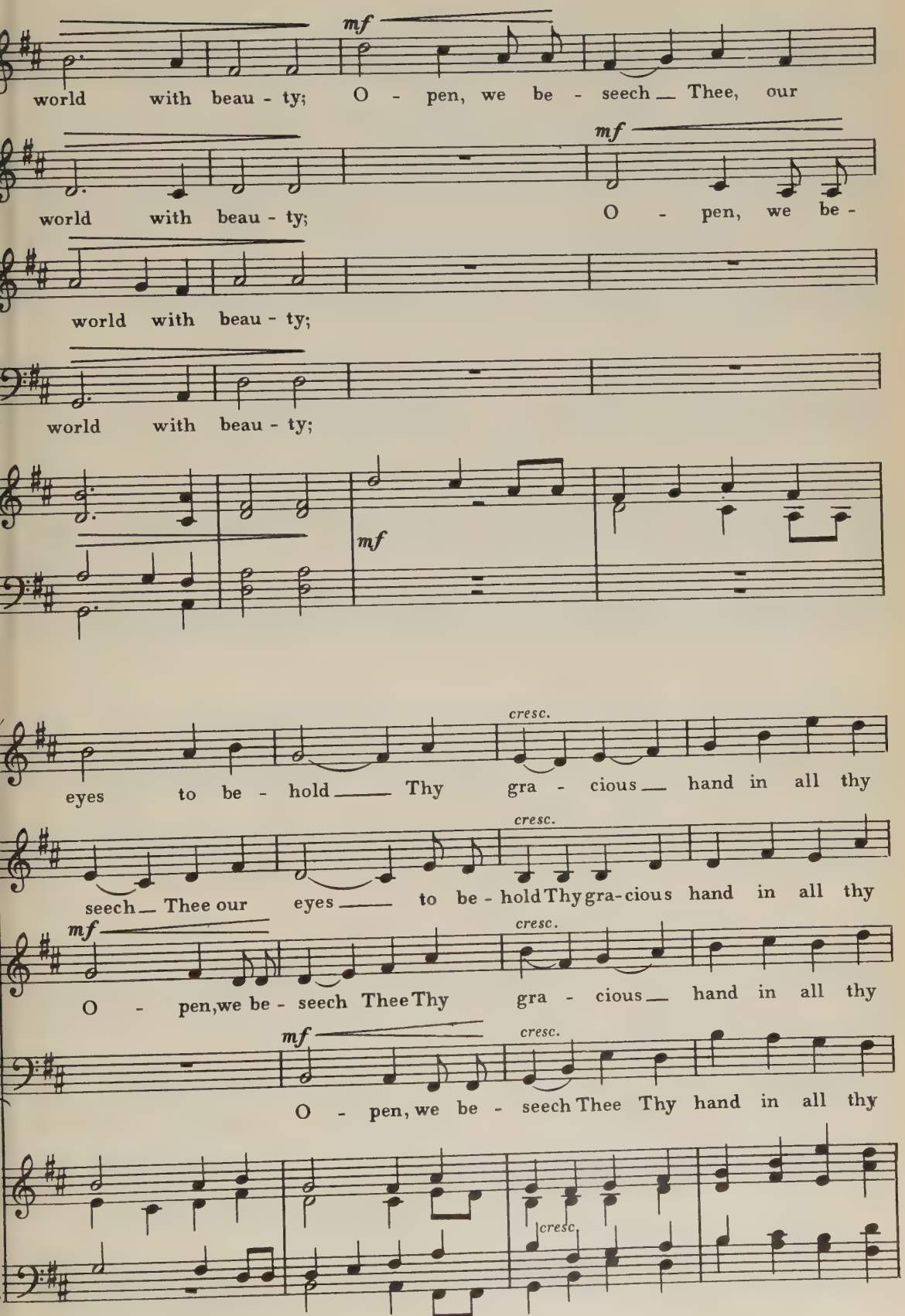
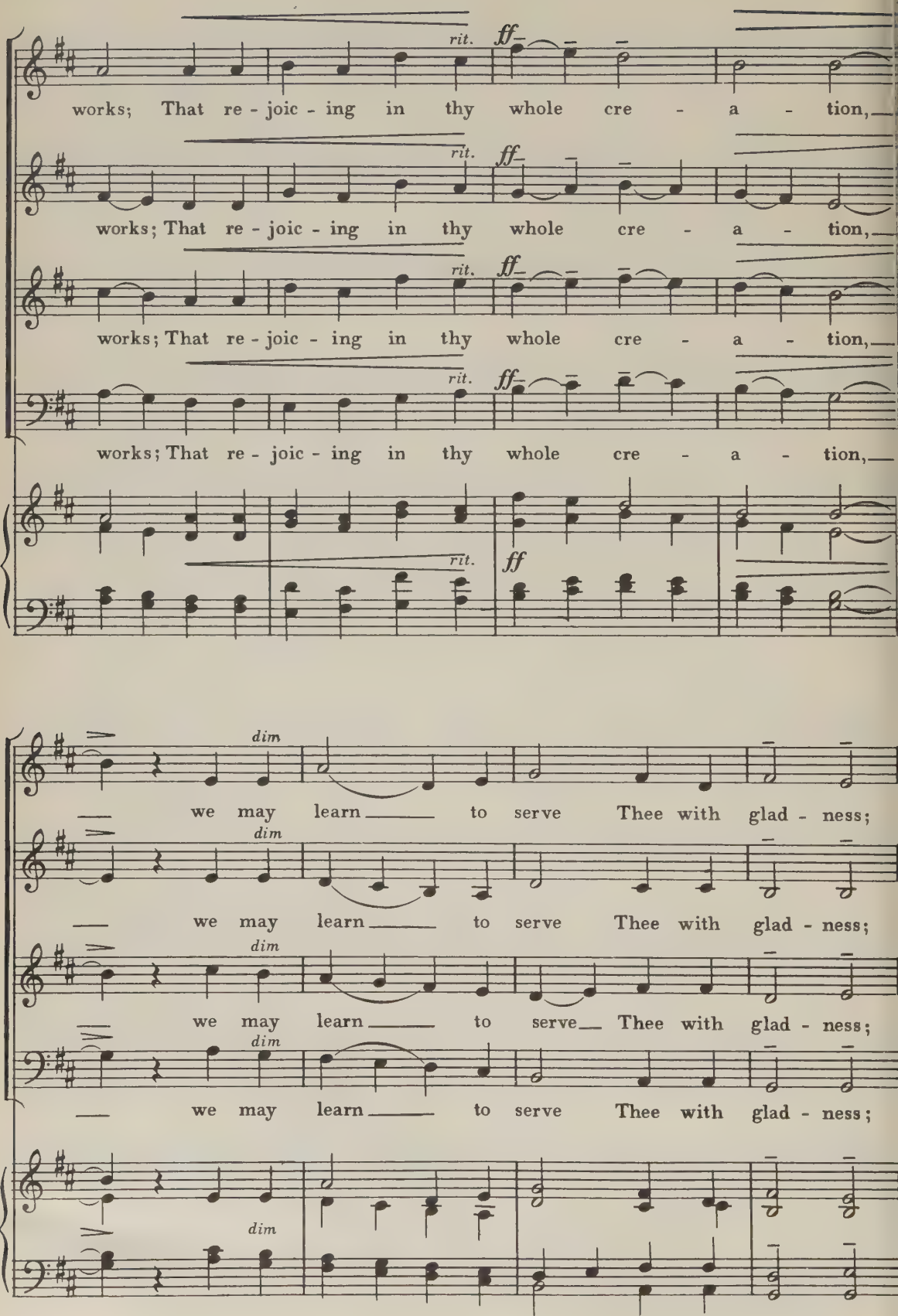
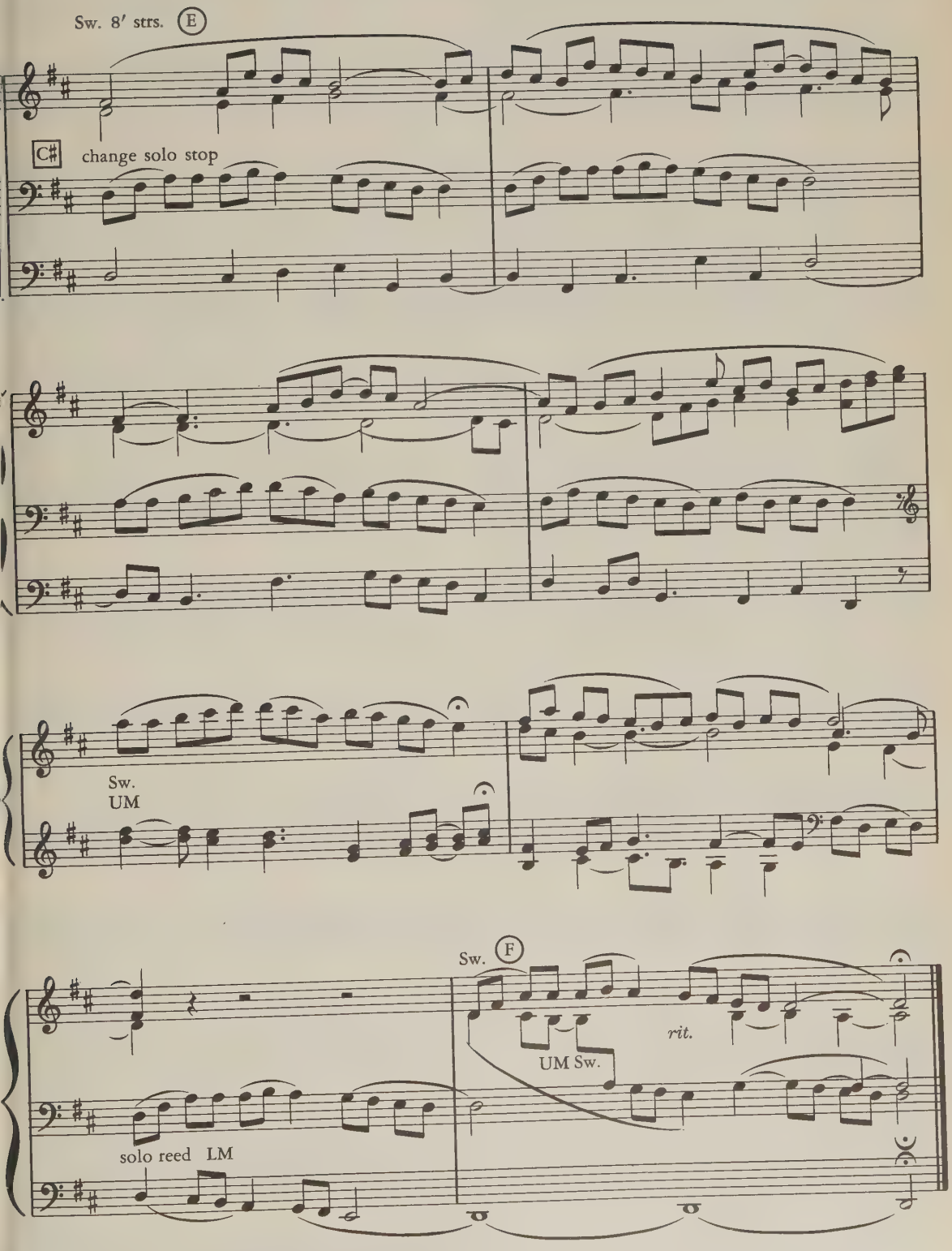
MZK 2153

Price 20 cents

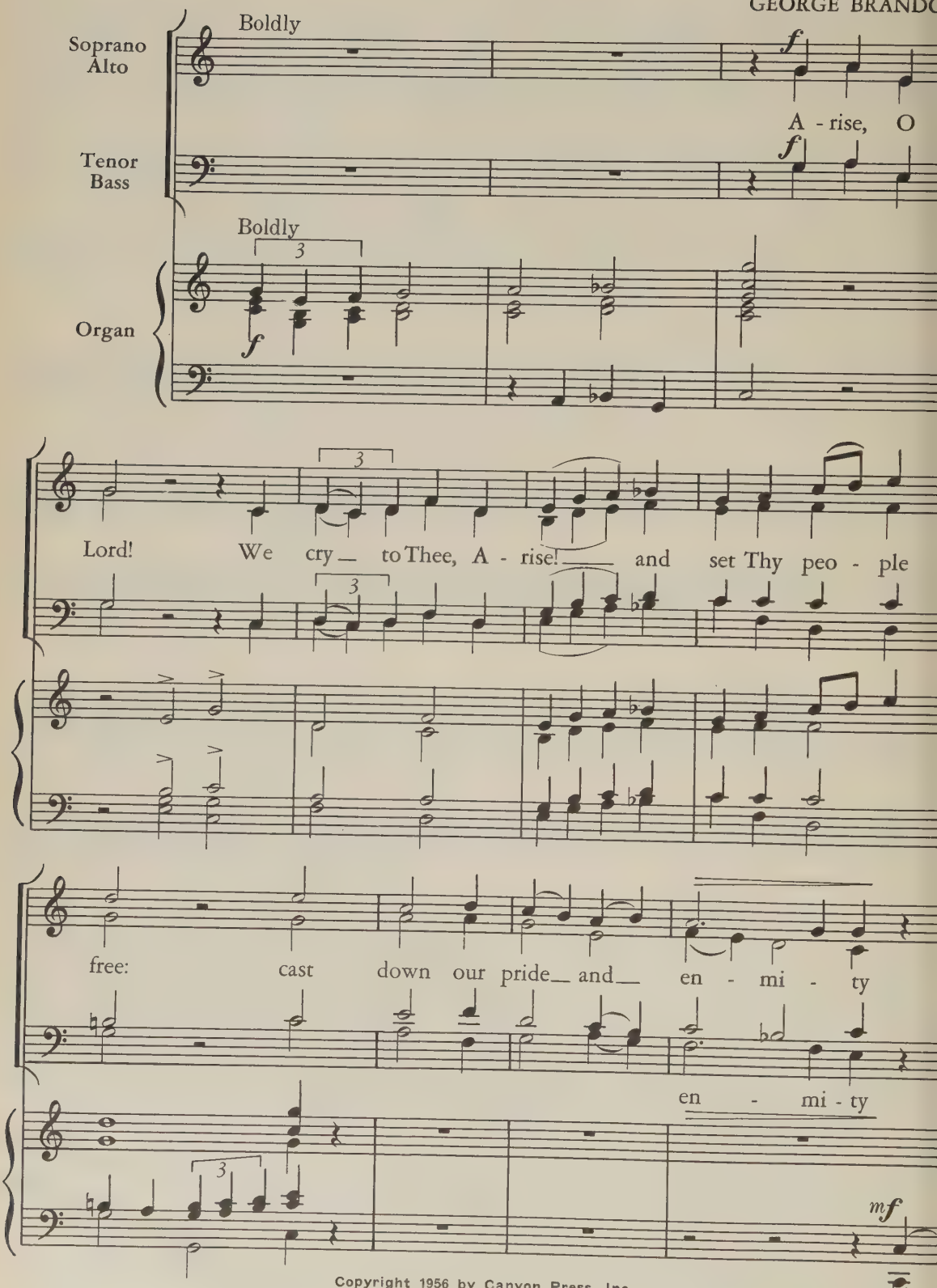

mf
world with beau - ty; O - pen, we be - seech Thee, our
world with beau - ty;
mf
O - pen, we be -
world with beau - ty;
world with beau - ty;
mf
cresc.
eyes to be - hold Thy gra - cious hand in all thy
cresc.
seech Thee our eyes to be - hold Thy gra-cious hand in all thy
mf
cresc.
O - pen, we be - seech Thee Thy gra - cious hand in all thy
mf
cresc.
O - pen, we be - seech Thee Thy hand in all thy
cresc.


rit.
ff
works; That re - joic - ing in thy whole cre - a - tion,
works; That re - joic - ing in thy whole cre - a - tion,
works; That re - joic - ing in thy whole cre - a - tion,
works; That re - joic - ing in thy whole cre - a - tion,
rit.
ff
dim
we may learn to serve Thee with glad - ness;
we may learn to serve Thee with glad - ness;
we may learn to serve Thee with glad - ness;
we may learn to serve Thee with glad - ness;
dim


Sw. 8′ strs. E
C♯
change solo stop
Sw.
UM
Sw. F
rit.
UM Sw.
solo reed LM

Arise, O Lord!

Text and Setting by
GEORGE BRANDO



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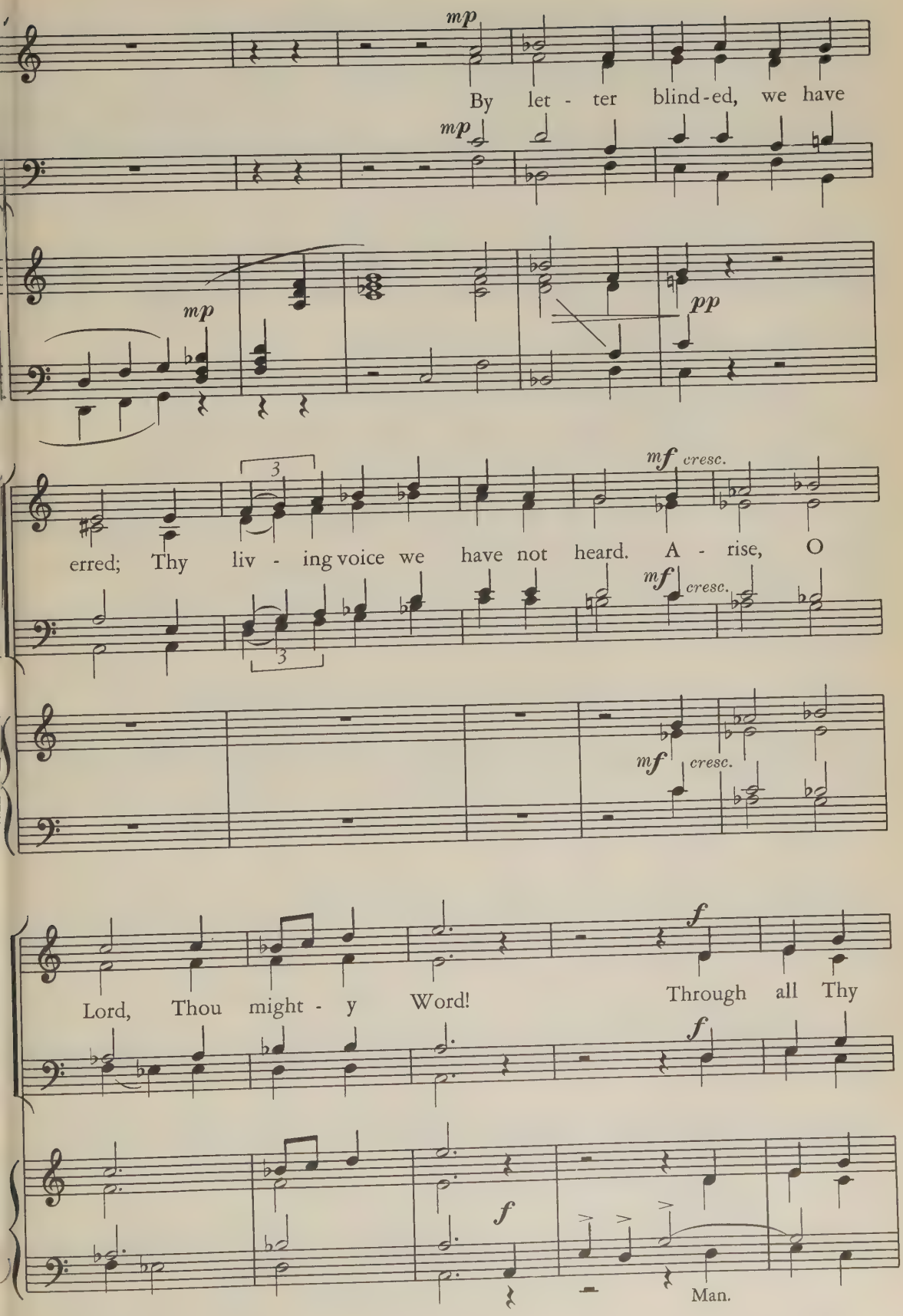
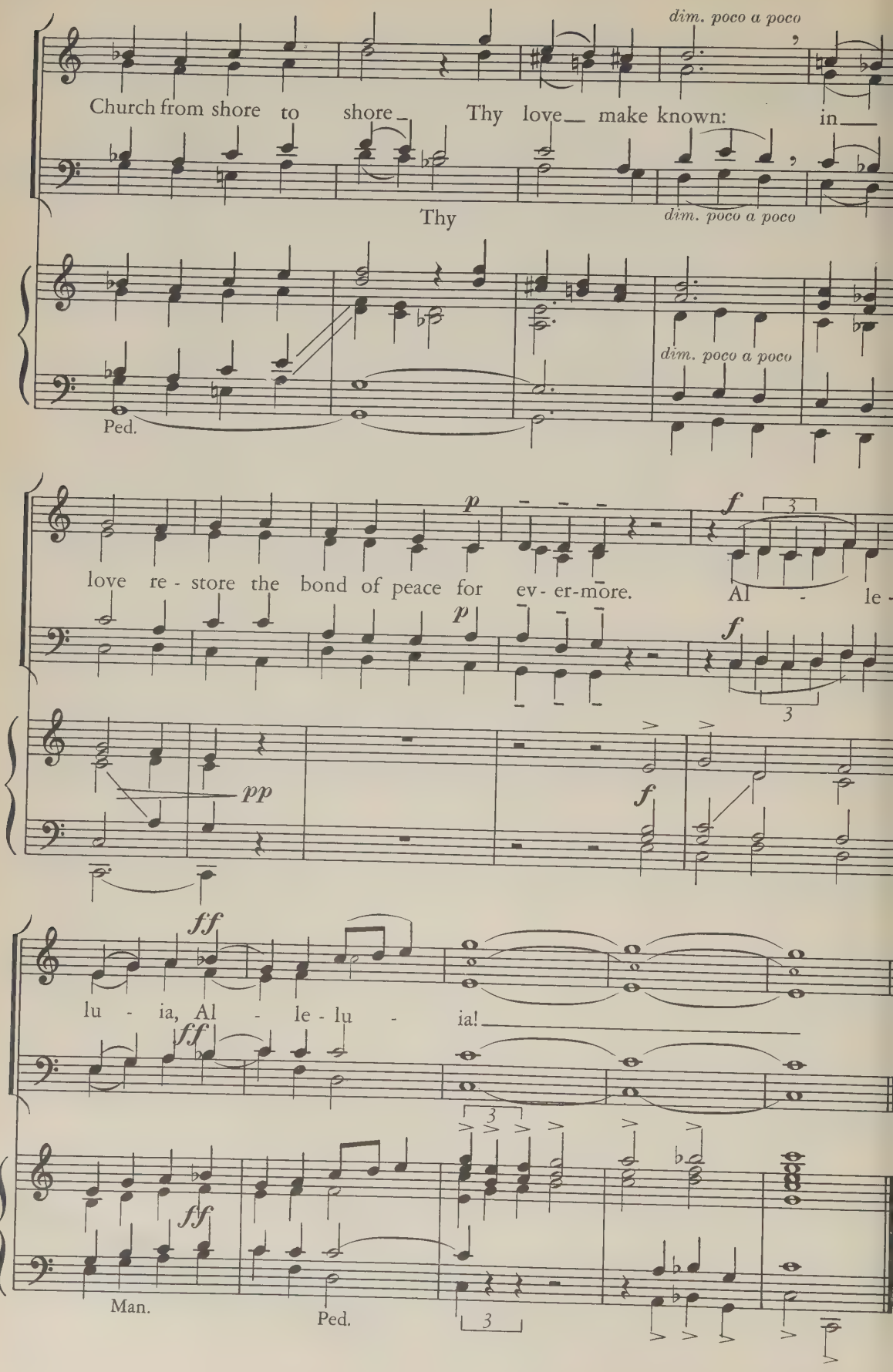

mp
By let - ter blind - ed, we have
mp
mp
pp
3
mf cresc.
erred; Thy liv - ing voice we have not heard. A - rise, O
mf cresc.
3
mf cresc.
f
Lord, Thou might - y Word! Through all Thy
f
f
Man.

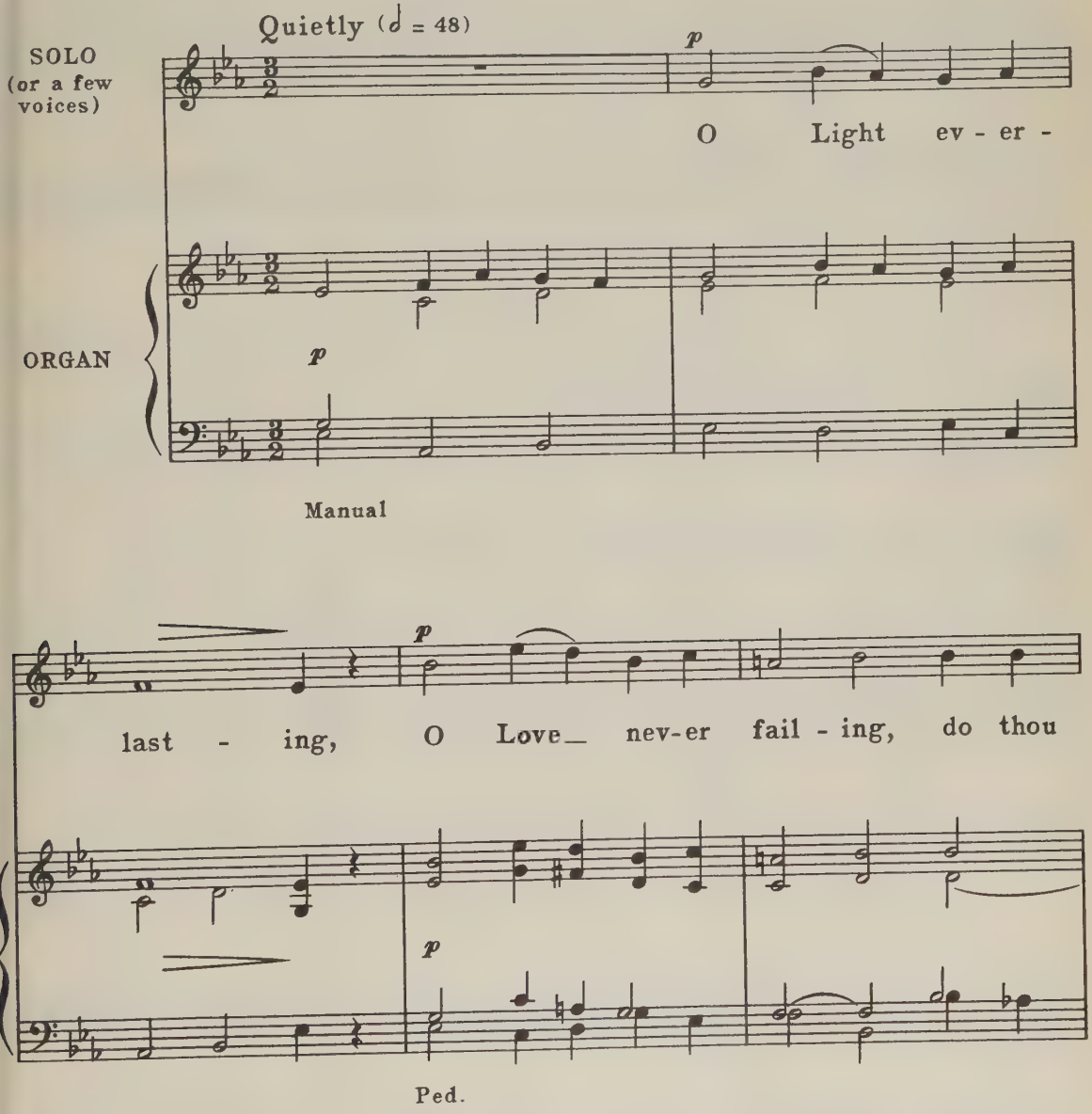

dim. poco a poco
Church from shore to shore Thy love make known: in
Thy
dim. poco a poco
dim. poco a poco
Ped.
p
f
3
love re - store the bond of peace for ev - er-more.
Al - le -
p
f
3
pp
f
ff
lu - ia, Al - le - lu - ia!
ff
3
ff
Man.
Ped.
3

O LIGHT EVERLASTING

A Short Anthem or Orison for S. A. T. B.

REV. JOHN TROUTBECK *alt.* JEAN PASQUET

NEW YORK: THE H.W. GRAY CO., Inc., 459 East 48th St., Agents for NOVELLO & CO., LONDON



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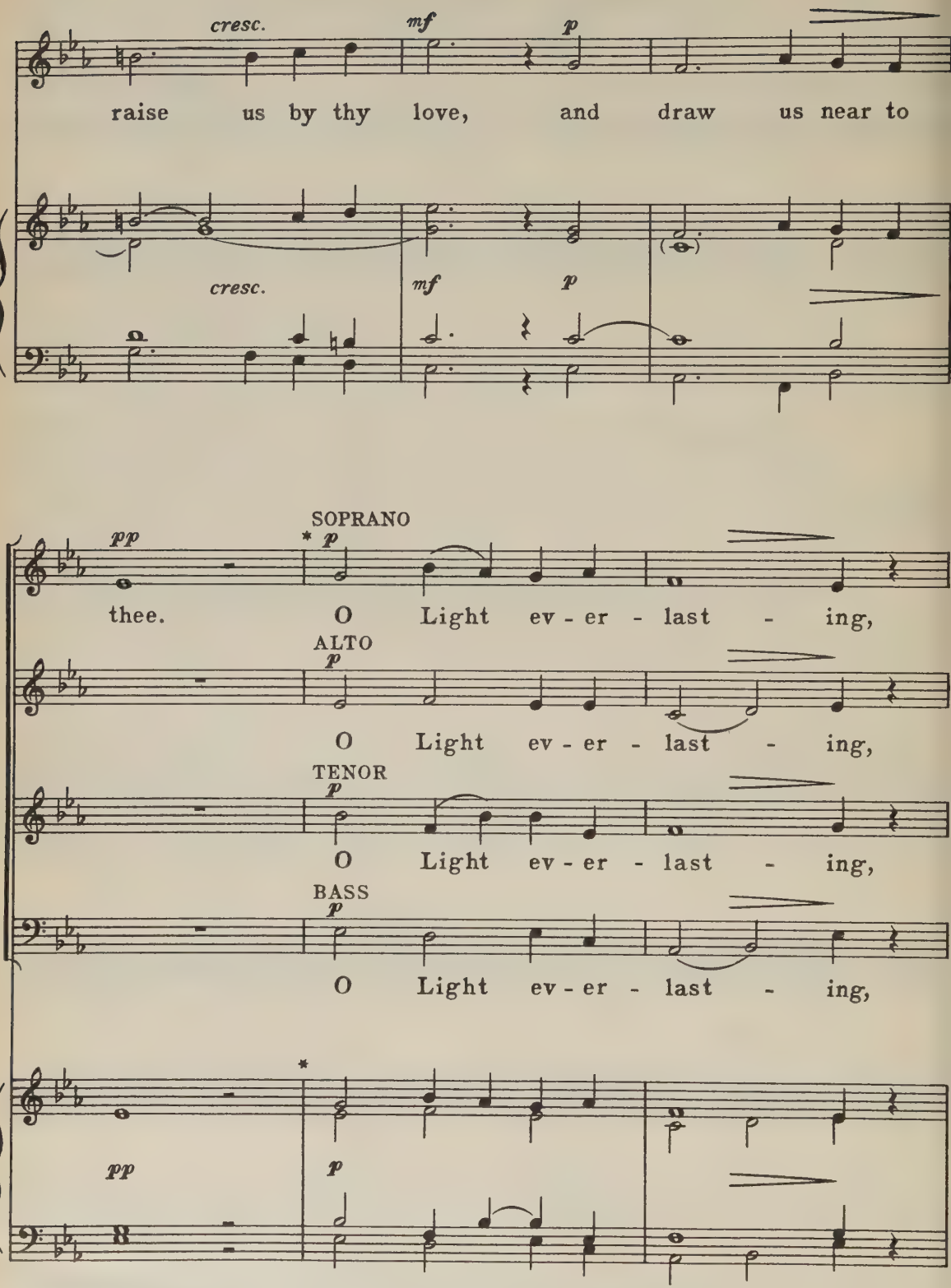
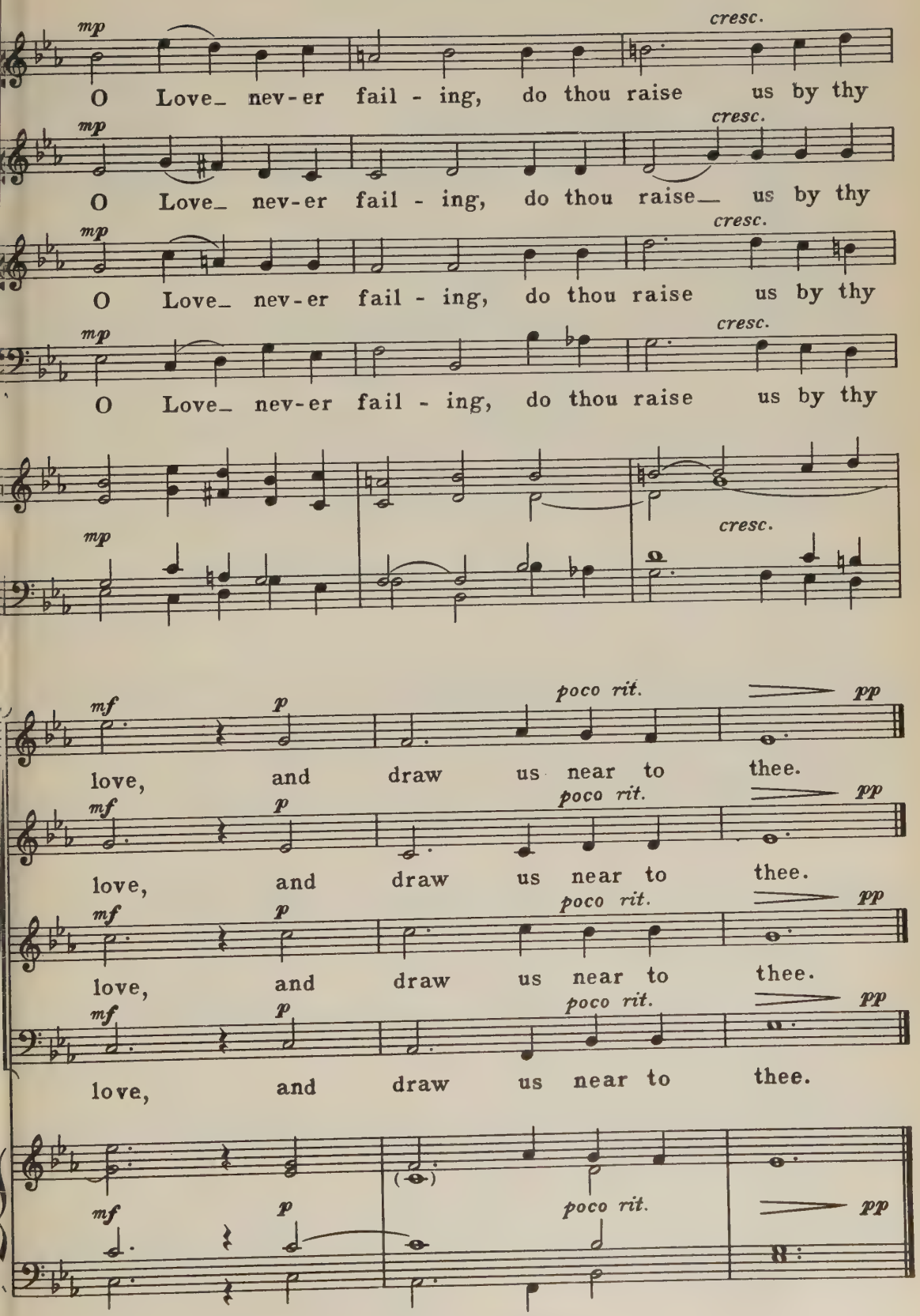
MZB 2683

Price 20 cents



* May be used as a short response by beginning here.

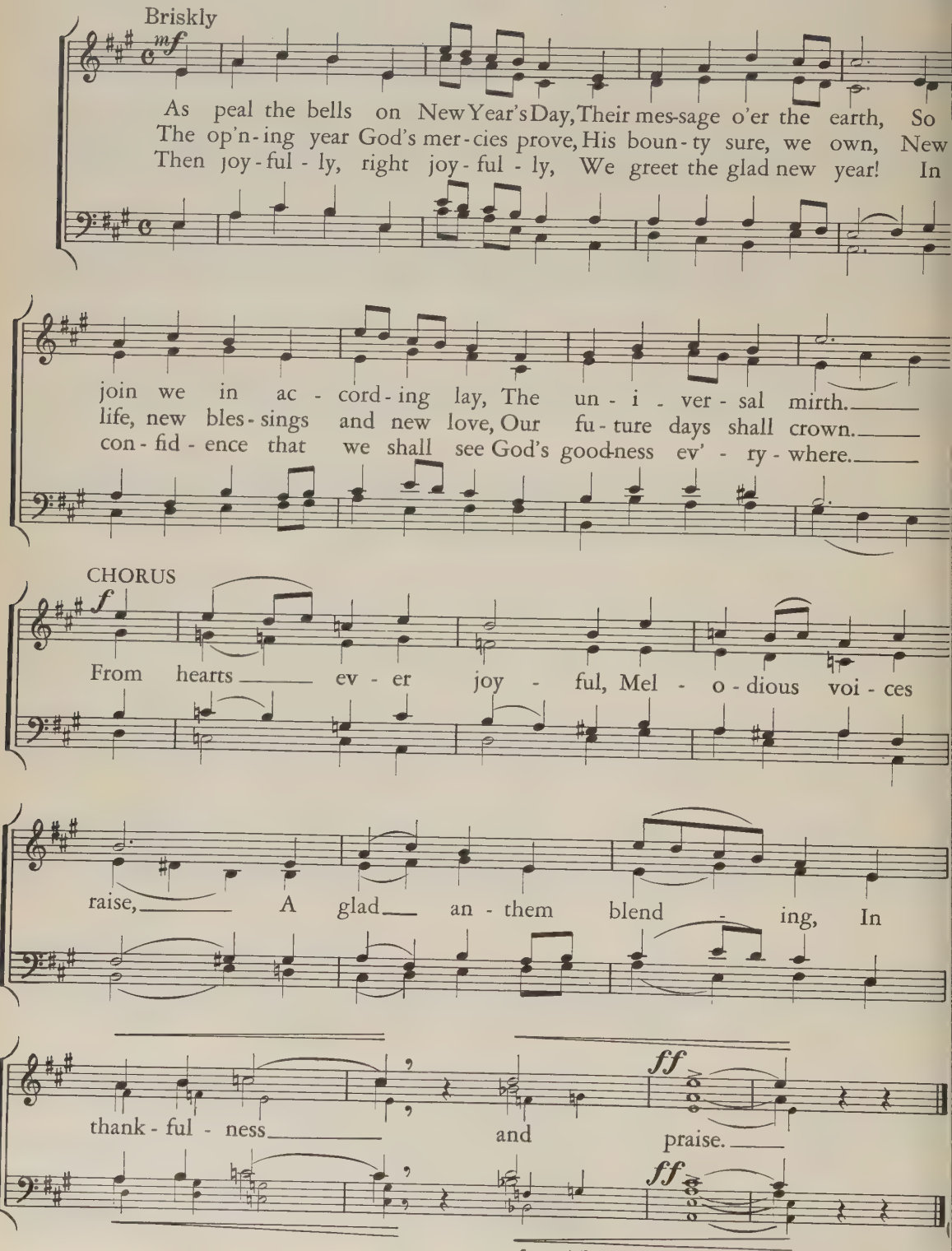

mp
cresc.
O Love_ nev-er fail - ing, do thou raise us by thy
mp
cresc.
O Love_ nev-er fail - ing, do thou raise_ us by thy
mp
cresc.
O Love_ nev-er fail - ing, do thou raise us by thy
mp
cresc.
O Love_ nev-er fail - ing, do thou raise us by thy
mp
cresc.
mf
p
poco rit.
pp
love, and draw us near to thee.
mf
p
poco rit.
pp
love, and draw us near to thee.
mf
p
poco rit.
pp
love, and draw us near to thee.
mf
p
poco rit.
pp
love, and draw us near to thee.
mf
p
poco rit.
pp

In Thankfulness and Praise

A New Year Carol

Words by
E. ROWLAND GREEN

Music by
WILFRED DAVIE


Briskly
mf
As peal the bells on New Year's Day, Their mes-sage o'er the earth, So
The op'n-ing year God's mer-cies prove, His boun-ty sure, we own, New
Then joy-ful-ly, right joy-ful-ly, We greet the glad new year! In
join we in ac-cord-ing lay, The un-i-ver-sal mirth.
life, new bles-sings and new love, Our fu-ture days shall crown.
con-fid-ence that we shall see God's good-ness ev'-ry-where.
CHORUS
f
From hearts ev-er joy-ful, Mel-o-dious voi-ces
raise, A glad an-them blend-ing, In
ff
thank-ful-ness and praise.
ff

from *Three Carols for Christmas and the New Year*

APM 137

Reprinted by permission of The Epworth Press, London
Price 20 cents

CHORAL MUSIC

Voices of Worship ed. by Don Malin
B. F. Wood $1.00

Nineteen anthems in unison and two-part arrangements for junior choirs. Musically this collection has much to offer. Unfortunately, not all the texts measure up to the excellence of the musical settings. The index suggests seasons of the church year for which the various anthems are appropriate.

Forty Descants by Maurice Jacobson
J. Curwen & Sons, Ltd. $ .42

Twenty-four of these are set to tunes found in *The Methodist Hymnal.* Only the cantus firmus and the descant are printed, no harmonization or accompaniment. Most of the descants are in a comfortable range and tessitura for average treble voices. A few are in keys lower than those in *The Methodist Hymnal.*

Fourteen Psalm Settings ed. by Kenneth Elliott
Oxford University Press $1.30

This collection of early Scottish Psalm-settings is of historical interest and of special value for a musical service of Psalms. Most of the settings are intended for unison singing; two are "in reports." These could add unusual interest to your next festival service.

Hymns for Men ed. by G. Winston Cassler
Augsburg $1.75

This is an excellent paper-back hymnal for use by male chorus or male quartet. Although the hymns were selected from the Lutheran *Service Book and Hymnal,* a very large percentage appear in many other Protestant hymnals. A classified index lists hymns appropriate for every season in the Christian year, as well as by topics. Ideal for your Methodist Men's Chorus!

Six Settings from Musae Sionae
by Praetorius-Wienhorst
Concordia $0.60

These SAB chorale-anthems are also usable by SSA, SAT, ATB, or TTB groups by transposing them up or down a second or a third. An introductory note suggests several ways of presenting them effectively. This is excellent 16th-century material in an extremely practical format.

ORGAN MUSIC

Three Preludes by Kenneth Meek
B. M. I. (Canada) $1.00

"Carol," "In Memoriam," and "Agnus Dei" are three short pieces appropriate for use in worship services. Meek has a thorough command of modern harmonic technics and he uses them effectively. Yet the technic seems always subservient to the musical goal. Easy to medium difficulty.

Seven Preludes on Hymns for General Use
by Camil Van Hulse
Concordia $2.00

The organist who enjoys impressionistic music filled with melodic and harmonic sequences, chord clusters, and a bit of the glitter of Hollywood, relieved occasionally by some excellent counterpoint, will appreciate these preludes. Although there are moments when superb craftsmanship is in evidence, these pieces generally do not measure up to the high devotional quality which characterizes some of the composer's earlier works. Moderately difficult.

Improvisations on Hymn Tunes for Organ
by Jack Goode
Hope $2.00

The organist who is looking for music with really prophetic sounds will rejoice in this album. About the only traditional tonalities are found in the hymn tunes themselves. Harmonic and contrapuntal devices involve frequent but always skillful use of dissonances. Goode has taken some of the most familiar (and obvious) tunes as well as some of the greatest ones and used them or fragments therefrom as his subject matter. A few are pleasantly mild but most are dynamically virile and definitely forward looking! A dozen pieces in all. Moderately difficult.

(*Continued on page 32*)

ecember

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers, composers, and music events.

SUNDAY, December 3: ADVENT I

HYMNS: 84 "Come, Thou Long-Expected Jesus" • 485 "Watchman, Tell Us of the Night" (Sing to "Aberystwyth").

ANTHEMS: Ley: "Come, Thou Long-Expected Jesus" MZT (easy-medium) • Warner: "People, Look East" (See July MUSIC FOLIO).

ORGAN: Bach: "Come, Saviour of the Gentiles" (from *Twelve Chorale Preludes*) MZE (medium).

DEC. 5, 1830: Christina Rossetti, author of "Love Came Down at Christmas," b. London.

SUNDAY, December 10: UNIVERSAL BIBLE SUNDAY

HYMNS: 386 "O Word of God Incarnate" • 387 "Break Thou the Bread of Life."

ANTHEMS: Vulpius-Ross: "Praise Ye the Lord" (See July MUSIC FOLIO) • Praetorius: "O God, Our Lord, Thy Holy Word" MZM (medium).

ORGAN: Buxtehude: "Lord, Keep Us Steadfast in Thy Word" (from *80 Chorale Preludes*) YI (easy).

Dec. 10, 1822: César Franck, noted French organist-composer, b. Liège.

Dec. 13, 1835: Phillips Brooks, author of "O Little Town of Bethlehem," b. Boston.

SUNDAY, December 17: ADVENT III

HYMNS: 83 "O Come, O Come, Immanuel" • 126 "Lift Up Your Heads."

ANTHEMS: Talmadge: "God Himself Is With Us" (See July MUSIC FOLIO) • Wood: "Slumber, O Holy Jesu" (See July MUSIC FOLIO).

ORGAN: Piet Kee: "God Is With Us" ZY (medium-easy).

Dec. 25, 1734: First performance of J. S. Bach's *Christmas Oratorio,* Leipzig, Germany.

Dec. 27, 1525: Giovanni Pierliugi da Palestrina, b. Palestrina.

Reviews

(*Continued from page 31*)

Eight Organ Voluntaries on Familiar Hymn Tunes by Gordon Young
Theodore Presser $1.50

Anyone familiar with Gordon Young's style of writing and playing will know what to expect in these voluntaries. They are colorful and dramatic with a sprinkling of dissonance, a bit of good counterpoint, many fistful chords, et cetera. Most are moderately difficult and require a brilliant organ for maximum effectiveness. Not recommended for the timid player.

An Album of Memorial and Funeral Music
Oxford University Press $1.60

This collection includes seven pieces, most of which are by tradition appropriate for memorial or funeral services. A composition by Henry G. Ley, "Requiescat in Pace," adds a contemporary note to the collection. Other selections are by Bach, Tschaikovsky, Schubert, Attwood, Chopin, and Handel.

Prelude on "Jesus, Who Did'st Ever Love Me" J. S. Bach-Garth Edmundson
J. Fischer & Bro. $1.00

Arranged from Bach's *Christmas Oratorio,* this prelude will make an attractive addition to your repertoire of service music for the Christmas season. Moderately difficult.

Ode pour la Paix (Ode to Peace) by Paul Benoit
J. Fischer & Bro. $1.00

This piece is based on the Latin version of I Thessalonians 5:23-24: "And may the God of peace sanctify you in all things." Each letter of the Latin is assigned a note in the chromatic scale and the music becomes an acrostic theme. The tonality is extremely chromatic and impressionistic in spirit, the overall mood being one of intense devotion. Difficult to read; moderately difficult to play.

Kerstmuziek (Music for Christmas) by Cor Kee
"Ars Nova" Goes (Elkan-Vogel) $1.25

Five short pieces, vitally interesting, yet easy to play. There is nothing pretentious or complex here, just clear-cut writing that is gratifying and delightful both to play and hear. For manuals alone. Also effective on the piano.

Kerstmuziek (Music for Christmas) by Hans Hoogewoud
"Ars Nova" Goes (Elkan-Vogel) $1.25

Three lyrical pieces using traditional harmonies in a refreshing way. The trios on "O Lovely Child" and "Come Astonish You" are musical gems. Easy to moderately difficult.

ORGAN TECHNICS

BY JOHN D. McCOY

Much has been written about the "organ prelude," about what it is, what its purpose is, and how it best fits into the pattern of worship. Let us begin by agreeing that the prelude, which is a solo portion of the service, is an important part of preparation for worship and should be considered an integral part of the worship experience.

With proper planning and preparation, a service of worship begins long before the appointed hour on a particular Sunday morning. The music has been chosen with the needs of the service in mind, and the organist and the minister have fully discussed the appropriateness of musical choices.

If the organ prelude is to be effective, it cannot be used as a time of preliminary mood music for hushed congregational conversation. This depends largely upon the attitudes of the participants; however, once the habit of conversation is established, the small printed commentary, often found in church bulletins, suggesting a time of quiet and meditation has little or no effect.

The purpose of the prelude is to capture the imaginations of worshipers and channel them into meditation on holy thoughts. This is more difficult than it sounds, for people who enter the sanctuary for worship come in a variety of moods, ranging from deep despair to excessive joy. Yet the organist strives to gather them into a common fold and speak to their hearts through music.

One of the beauties of the organ as an instrument is its wide range of tonal reflection and expressiveness. The inspired organist speaks to the congregation through himself and his instrument. When this is accomplished, music *becomes* worship.

It is entirely possible that a well-chosen prelude which reflects the theme of the service may well become a worship experience in itself. On rare occasions, we, as organists, learn in a tangible way that a particularly appropriate selection has spoken to a listener in a wondrous way. The following lines were given me by the author after hearing an "Elevation" by Dupré:

The music held me, kept me deep in prayer
Until a restlessness made me aware
Of notes Dupré repeated on and on
That irked me, so that all my peace was gone!
Then suddenly there burst upon my mind
This thought: Dupré knows man is often blind
To sins repeated, though he does repent!
Man needs repeatedly his Lord's lament! [1]
—Laura O. Gale

Just how does one go about selecting a suitable service prelude? There is a vast amount of material listed as "preludes," yet the discerning organist can hardly trust the word "prelude" to define a proper choice.

In many smaller churches, hymns are used as preludes. Many compositions based on hymn tunes are being published. They provide an excellent means of introducing new hymns to the congregation.

Instruments, both solo and in ensemble, are too rarely used in church services. Even small communities have capable instrumentalists who are willing to combine their efforts with those of the organist for a prelude.

Many of the slower movements from sonatas, concertos, trios, etc etera, for solo instruments, string, woodwind, and brass, are appropriate for service usage. The use of instruments considerably broadens the possibilities where only a small organ is available.

And, of course, the gem of all service music is the chorale prelude. An appropriate chorale prelude is always available from the collections of Bach, and many very fine chorale preludes have been written based on Protestant hymns.

Let us never underestimate the importance of the organ prelude or allow it to be pushed aside as a necessity to be endured before the hour of worship. Instead, it must set the attitude for worship, complement the theme of the service, and give meaning and impetus to individual participation in the experience of worship.

[1] Printed with permission of the author.

Touchdowns For Trebels

by DONALD L. SANFORD

Do you have difficulty teaching your junior boys the fundamental notations of music? I used to, but it doesn't worry me any more, for I have hit upon an idea that really pays off.

Boys of junior age really go for competition, especially in sports. Thus, why not combine learning musical notation with football? These two items are miles apart in a practical sense, but why be practical? Here's how I capitalized on this idea. First, I made the outline of a football field on sturdy cardboard. The outside lines, end-zones, and each ten-yard line were in heavy black ink. Each five-yard line was in red and each one-yard line in blue. Then I cut a piece of cardboard in the shape of a football so that it might be placed on one of the yard-lines to indicate where the ball was in play. Next, I made cardboard yard markers to measure whether the ball had moved 10 yards or more for a first down. Now our field was ready for play!

The next thing to make was a set of cards for the plays of the game. The first pile was my *plus* pile where cards were marked, for example: personal foul against opposing team (15 yards); forward pass (10 yards); end run (6 yards).

A second pile was made of *minus* cards: quarterback sneak—fumbled (opponent's ball); offensive holding (15 yard loss).

The third pile indicated the number of yards gained or lost by kicking, such as poor kick (25 yards) or blocked kick (opponent's ball).

Another pile was for the yardage gained or lost on kick returns, including fumbles, fair catches, and touchdowns.

The last pile was for points after touchdown, such as forward pass (completed—two points).

You can make your own flash cards of musical signs and symbols or purchase a complete set from Cokesbury (FC $3.00). After the boys have had time to learn the notations and several scrimmages have been held, you are ready for the big bowl game.

My boys are divided for the entire season into two teams, the Reds and the Blues. Each team elects a captain. We scrimmage all fall and have our big game the first meeting after the Christmas-New Year vacation. I sit in the middle of the table as the referee, running the game on the cardboard field. Each captain makes the decisions as to whether to accept or reject all penalties and whether or not to kick on fourth down. He also picks up the cards on each play.

We follow standard football procedure, allowing ten minutes in each quarter. After the coin is tossed to determine who kicks and who receives, the captain of the kicking team picks a card from the pile labeled "kicks," and the game is under way! The team receiving the ball is flashed a card. If it is correctly identified, the captain draws from the "kick returns" pile. The referee moves the ball accordingly and we are ready for first down. The team draws from the plus pile until they are unable to identify a musical notation. Then the captain must draw from the *minus* pile. In the case of a fourth down kick, if the person fails to answer the card correctly, the ball goes to the opponents.

A choir mother sits behind each team and watches for anyone getting out of his seat. If he does, he is off side. If there are any rough words or actions between the two teams as the game progresses, a personal foul is called by the mother.

Using football to teach musical notation is an idea that really works for junior boys. Try touchdowns for trebles!

CHORAL TECHNICS

BY ROY E. JOHNSON

"Now that we're organized, what do we do?"

Organization is one thing, and selection of singers for good choral balance is quite another. It is, perhaps, one of the most difficult problems the volunteer choir has to solve.

Fortunately a good balance does not require an equal number of singers in each section. Opinions about the ideal balanced choir differ greatly among schools of choral thought. F. L. Whittlesey states in his recent book, *A Comprehensive Program of Church Music:* "It does not take so many altos as sopranos to have a balance in a choir; neither does it take so many tenors as basses" (page 84).[1] Another school of thought advocates heavy bass and alto sections with much smaller tenor and soprano parts, while still another suggests a percentage basis of 32-23-21-24 reading from soprano to bass. These are, of course, ideal combinations which very few volunteer choirs ever attain.

In attempting to solve this problem, emphasize your needs to the congregation when you first recruit your choir. Let them know that the group will require balance so that the church's music will have beauty as well as volume.

The church that can require an audition of each prospective choir member will achieve a proper balance much sooner than the church that doesn't dare set such a requirement. As you audition each person, note the range, strength, and quality of his voice. By keeping an accurate record of the singers you accept, you soon will reach the balance you want.

Situations may arise to threaten your preconceived basis for selection. You may find one exceptionally strong voice for each part, and in your joy you might decide to decrease the number of singers to fill out the sections. But beware! That strong voice may not be there every Sunday. Thus, it is better to recruit full sections with the voices that blend best.

For churches that must take whatever talent is available and try to mold a choir, achieving a balance may seem to be a trial beyond endurance, especially if there is a volunteer who is intent upon making his part a solo. Don't be afraid to approach this individual and attempt to convince him, through love, understanding, and training, that his voice must blend with the others for the sake of the choir.

Next, and perhaps most important, is "Operation Shift." In practically every choir you will find altos in the soprano section because they think the soprano part is easier, or because they feel that altos are underdogs. And many a tenor can be located in the baritone section simply because no one has helped him train his voice in its natural range. Shifting these singers to their proper sections will have to be done with great care and, certainly, with kindly explanation. Occasionally, one hears of a director who puts a soprano in the alto section only because she reads music, but this may lead to resentment and a ruined voice.

In the author's initial article in this series it was mentioned that the entire congregation will have to be "talent scouts" for the choir; so, in addition, must the musically talented members keep their ears open for the voices that you need most. They may not always judge correctly, but if they know anything about vocal sound, their recommendations could prove to be the salvation of the balance of your choir.

Along with balancing the sections of the choir, you should also consider the blending of tone between the individual parts and as a whole. Try rehearsing two sections at a time, instructing the singers to listen to the other part as well as their own. Start with sopranos and basses, the two outer parts, so that the inner parts may hear the framework of the anthem. Then take the altos and tenors, so that the outer parts may hear the inner harmonies. To take it even further, blend soprano and alto, tenor and bass, soprano and tenor, bass and alto. Finally, put all parts together and notice the improvement in the total blend and balance of parts simply because they have begun to listen to one another.

If you still have a problem balancing the parts, search for all of the good unison anthems you can find; then train the singers to go on to SAB anthems; and finally, one glorious day your persistence will be rewarded as your choir easily and with excellent balance masters four-part music. Thanks to patience, love, and work, work, work, your dreams of a beautiful choral sound will have come true.

[1] From *A Comprehensive Program of Church Music* by Federal Lee Whittlesey. Copyright 1957 by W. L. Jenkins. The Westminster Press. Used by permission.

Think On These Things

BY LUCILE LONG STRAYER

"And the servant of the Lord must not strive; but be gentle unto all men . . ."

II Timothy 2:24

I finished playing the Chopin etude for my teacher and pointed ruefully to the crescendo sign over one of the bars of music. "I know that I should have increased the volume," I said, "but I just can't play it any louder." "Play more softly before you come to the crescendo," replied my wise teacher. "You can get variety in your playing without increasing the volume." At the time I wondered that I had not thought of so simple a solution myself, and later, remembering the incident, I have often wondered why we do not use similar wisdom in our living.

Play more softly! Is it not good advice for any of us who feel that our crescendo moments are lacking in the effect we want them to have? Mother in the home, teacher in the classroom, choir director in front of his choir, pastor—could not any of these often increase his effectiveness if he consciously relaxed, sought to reduce tension, spoke more softly? This does not mean ceasing to work. The people who achieve worthwhile results usually work quietly, with an apparent effortlessness that is very unlike the noisy "busy-ness" of their less wise and less experienced friends. There is a time for the stern denunciation of the Pharisees, for the driving from the temple of the money-changers. But surely such incidents are not representative of the usual way in which Jesus lived and taught. There will be times in our own lives for the uncompromising word and the decisive act. But in between perhaps we should remember the advice of my music teacher. Play more softly! Prayer:

Gracious Spirit, dwell with me;
I myself would gracious be;
And, with words that help and heal
Would Thy life in mine reveal;
And with actions bold and meek
Would for Christ my Savior speak.

—Thomas T. Lynch

ALL GOD'S CHILLUN GOT A ROBE

"All God's chillun got a robe" in my church—excusing me.

The organist goes to his instrument robed like a Cardinal and the choir director marches in the processional garbed like a priest at High Mass. I have more choirs in the church I now serve than I had members in the church in which I began my ministry, and all their members wear robes. I do not think one of them could sing a note without a colorful robe on. So it has come to pass at last . . . that a few friendly friends (I have friendly friends and unfriendly friends) pooled resources and put me in a John Wesley pulpit robe.

. . . . . .

My pulpit robe will be harmful to me, hurtful to my people, injurious to The Methodist Church and the unchurched in my community IF . . . My pulpit robe will be a bad thing IF it lessens my concern for people of all classes; IF it puts another barrier between me and people; IF it "strangerizes" the church in the public eye; IF it chills still more the atmosphere of the worship service; IF it is but one more aspect of a meaningless ritual; IF it devitalizes the service of worship; IF it separates me from God. But a pulpit robe did none of these things to John Wesley, and I pray one will not do any of them to me.

A preacher, I have noted, has to wear something in the pulpit; and in my time I have worn everything but a robe and a derby . . . And for the life of me I cannot remember that any of them helped or hindered me to any striking degree. I have been just as ineffective in black as in brown. And the sad thought keeps hovering over my mind that the pulpit robe will not change things much, either for better or for worse.

I guess it is not what a man wears in the pulpit that counts most. It is not the robe but what is in the robe that counts—most. I have come to the conclusion that a preacher can be as sincere, humble, and Christ-like in a pulpit robe on a Sunday morning as he can be in the brown suit he wore to the high school football game Friday evening. Let us hope even more so.

BY J. DANIEL BARRON

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TRAINING THE YOUTH CHOIR

BY WALTER RODBY

Tricks and Treats, Part I

Every first-rate choir director, if he stays in the business any length of time, accumulates an enormous number of devices and techniques, which might well be called "Tricks of the Trade."

It's time to rehearse, and the director wants the choir to settle down quickly. Out comes one of the tricks. The choir has difficulty with an unusual rhythm. Into the storehouse he goes for just the right device to solve the problem and speed the rehearsal on its way. A soprano makes a distasteful glissando. The director asks her to stop, but that doesn't seem to get the job done. A technique filed away for just this purpose is shaken out of the memory, and those terrible slurs are soon a thing of the past.

And so goes the rehearsal until something else threatens the choir's progress enough to send the director back into his reservoir of special tricks to solve the problem.

The Top-notcher

Just watch the real professionals work. It won't take you long to realize that it's the large vocabulary of special techniques—or tricks of the trade—that contributes so much to the success of really top-notch directors. Certainly, top-notchers are more gifted and sensitive to the choral art, but they aren't successful only because of natural talent. It's their ability to discover and *use* a choir loft full of tricks that puts them in a class by themselves. They know how to get results and can communicate this know-how to any choir they direct.

It's good business for every person who makes music with a choir to recognize and record those devices that will produce more know-how and consequently a better choir. Call it "tricks of the trade" or anything else, but as the old Scotchman said, "Him that has, gits."

Open the Bag

Let's look at the problems we mentioned earlier. What is a good way to get the choir quickly settled and working? What is a device for mastering tricky rhythms? How can a director put a stop to those horrible glissandos?

Operation Alert

There are literally unlimited ways to get the choir rehearsal started. Almost any device that will attract attention will do the trick. Some work better than others, and various devices work differently with each choir.

The most common way is to start singing hymns. Everybody enjoys singing something familiar and easy, and it draws the choir's attention from one another individually to the group as a whole, with the control in the hands of the director.

Routine vocal exercises,* although not often used with choirs, are an excellent way to start rehearsal for the smaller choir where there may not be a full complement of parts. Singing a four-part anthem to start the rehearsal when the tenors haven't arrived yet may result in a pretty poor beginning. Everybody can sing vocal exercises in unison, and if handled properly, they can be of great benefit to the choir.

An absolutely sure-fire "attention getter" is to sing "Happy Birthday" to those who will have birthdays before the next rehearsal. Everybody is interested in birthdays, and it will stop the noisiest group.

There are many more tricks—as many as there are inventive directors. The principle, however, remains the same. Attract attention—easily and naturally—and before the choir member realizes it, he's deeply involved in learning the things the director wants him to learn.

Cliff Hanger

What's a good trick for mastering difficult rhythms? How can the director get that soprano to stop singing those toe-curling glissandos?

We will discuss these problems in the next issue. We'll offer a tried and true method to ease away those sticky rhythms. You might be surprised at what causes those portamentos.

(To be continued)

* See "Training the Youth Choir" in October MUSIC MINISTRY.

O God, Beneath Thy Guiding Hand

text by Leonard Bacon
tune: Duke Street
The Methodist Hymnal No. 493

BY ALFRED B. HAAS

The classic Thanksgiving hymn "Come, Ye Thankful People, Come" (545), strong though it is in text and tune, and deeply entrenched in all celebrations of Thanksgiving, is rather limited in its appeal to modern technological society. It presupposes a rural, agrarian England and goes well with Millet's "Angelus." The hymn we suggest this month fits our national background for remembering the roots of this holiday and is apt to be overlooked as a Thanksgiving hymn because of its position in our book. It is a cameo portrait of the first Thankgiving, written by a New England poet and teacher for the bicentenary of Centre Church in New Haven, Connecticut.

Let's examine Leonard Bacon's hymn. The first stanza brings a picture of the Mayflower, the stern and rock-bound coasts of Massachusetts, the landing at Plymouth Rock. Note that the writer is an accurate historian. He has the Pilgrims singing psalms, which they did indeed, bringing with them their own Ainsworth Psalter, printed in Amsterdam before they sailed. In the second stanza we see the thrill of tradition, the enrichment that memory and sacred observances bring to life. Use this hymn in the church school or in assembly meetings in high school Thanksgiving programs. In stanza three we see the fourfold foundation on which our national life is built when "in God we trust." Visits to old cemeteries in Boston, New York, or Williamsburg confirm the sense that others have labored and that we enter into the heritage of faith that works. The continuity of religious experience is seen in the last stanza. We are reminded of Isaac Watts's sublime paraphrase of Psalms 90:

Before the hills in order stood,
Or earth received her frame,
From everlasting Thou art God,
To endless years the same.

In a time when change and decay are much in evidence, we need the affirmation of Watts and the assurance of Leonard Bacon who knew the snow-capped mountains of New England and could say:

And here Thy name, O God of love,
Their children's children shall adore,
Till these eternal hills remove,
And spring adorns the earth no more.

The tune is the familiar "Duke Street" (where John Hatton lived in St. Helen's, Windle, England). But it would be more appropriate to use the relevant "Old Hundredth" from the Genevan Psalter. Longfellow refers to this in his "Courtship of Miles Standish."

"Heard, as he drew near the door, the musical voice of Priscilla
Singing the hundredth Psalm, the grand old Puritan anthem,
. . . . . .
Open wide on her lap lay the well-worn psalm-book of Ainsworth,
Printed in Amsterdam, the words and the music together,
Rough-hewn, angular notes, like stones in the wall of a churchyard . . ."

Use this great hymn of the first Thanksgiving to bring deeper meaning and purpose to a significant day in our nation's history, greatly endangered by the secularism of football and turkey. This hymn roots our gratitude in the faith of our fathers.

MUSIC FOR JUNIORS

BY MURIEL M. GESSNER

"O give thanks to the Lord, for he is good," Psalms 136:1, might well be the call to worship for junior boys and girls in choir and church school classes during these next weeks. Through experiences with music and music related to poetry and prayer, leaders in class and choir might seek to help children relate deeply to a God who provides, who cares, who wants good for His children. This concept of God, mediated through an adult who knows the reality of God's presence and can state with surety, "The Lord is my shepherd, I shall not want," should evoke warm emotional response from junior children. The current church school curriculum is designed to lead children through Biblical poetic thought and Biblical events to a greater appreciation of the goodness of God and His provision for our needs.

The Theme in Bible Songs of Praise

Church school teachers will be using the Psalms in a variety of ways during this month. Choir boys and girls will enjoy learning hymns based on these psalms and selecting several to sing for the church school worship times.

Begin this study by dividing the children into groups. Let each group select one Psalm to compare with a specific hymn and match verses from the Psalms with corresponding stanzas of the hymns. Each group might also find information from various sources about composers and authors of the hymns. (Bailey: *The Gospel in Hymns* [SC $6.95]; McCutchan: *Our Hymnody* [AP $4.50]; Haeussler: *The Story of our Hymns* [ED $7.25]).

Probably Psalms 23, which the fourth grade might be memorizing (Course IV, part 1), has been paraphrased more often than any other. Perhaps the choir would like to examine a very old version and a more recent one. The first, taken from the old Scottish Psalter, is found in *The Methodist Hymnal,* No. 70 and in *Singing Worship,* No. 12. The tunes are not similar, and the group might like to choose which tune to use if the selection is sung for church school worship. The old Psalter or song book, in which all the hymns are metrical or poetic versions of Psalms, was the only hymn book allowed in Protestant churches for many years. The book from which these hymns were taken was published in Scotland in 1564 and revised in 1650, which is the date of the hymn in our hymnal. The tune, "Martyrdom" was named by the shoemaker-composer in honor of early Scotch Protestants who died for their faith.

A more recent version of Psalms 23 is No. 353 in *The Methodist Hymnal,* written by an Englishman, Sir Henry Baker. The lovely tune in our book is by John Dykes.

The fourth grade may also be using Psalms 95 as a choral reading, and the fifth grade children are studying it as it appears in the chant arrangement in *The Methodist Hymnal,* No. 626. Three stanzas also are given in *Singing Worship,* No. 26.

In Course VI, part 1, teacher's text, sixth graders are asked to write an original psalm using the refrain from Psalms 136 as a response. The choir group might compare this Psalm with the hymn "Let Us With a Gladsome Mind," No. 81, *The Methodist Hymnal.* The words for this hymn were written over three hundred years ago by a fifteen-year-old school boy who grew up to write many of England's most celebrated poems. His name was John Milton.

One of the great Thanksgiving hymns of praise, sung by the Puritans who came to settle in America, is still used today. "All People that on Earth Do Dwell" (No. 13, *The Methodist Hymnal;* No. 30 *Singing Worship;* and Course IV, part 1). The children will enjoy the picture and story about this hymn.

This is a very old hymn which has been sung ever since it first appeared in London in *Daye's Psalter* about 1560. In that book the third stanza looked like this:

Continued on page 40)

Music for Juniors

(*Continued from page 39*)

Oh enter then his gates with prayse
approache with joye, his courtes unto:
Praise, laude, and bless his name alwayes,
for it is semely so to doe.

William Kethe, one of the Protestant ministers who found religious liberty in Geneva, Switzerland, probably wrote the words to go with a tune first used with another Psalm in the Genevan Psalter. Because the tune soon became definitely associated with this hymn-paraphrase of Psalms 100, it is called "Old Hundredth."

Music for Thanksgiving

From times of early rejoicing for the harvest abundance to these of elaborate ritual, music has been a part of Thanksgiving celebration. Choir juniors might like to sing some of the psalm-hymns, as individual boys and girls or leaders share information about times of thanksgiving. The "Venite" would be a good introduction to sharing the story of the colorful temple celebration of the Feast of Booths (Course V, part 1, teacher's text). The use of Psalms 67 as a part of the story could lead to an experience of creating music for the choir. Use the Revised Standard Version of the Psalm rather than the version used in the text. Verses 1, 2, 4, 6, 7 could be worked out as a unison chant. Verses 3 and 5 might have the first lines sung by individual groups and the second by the entire group in harmony. A plan similar to one suggested by Edith Lovell Thomas in *Music in Christian Education* [1] (chapter III) for family singing would be effective. Using a chord with individual groups singing a particular note in unison by themselves, one group following another, thus singing the same words four times, each time on a different tune, we would have the first line, "Let the peoples praise thee, O God" in this fashion: First group sings the line on *d* just above middle *c;* second group follows by singing the same line on *f-sharp;* third group on *a;* and fourth on the higher *d.* Then all groups sing on their note to harmonize on the second line, "Let all the peoples praise thee!" (Psalms 67, 3b.)

The psalm-hymn, "Let Us With a Gladsome Mind," No. 81 *The Methodist Hymnal,* might follow a statement about the Hebrew feast of Purim. In about 475 B.C. all the Jews in Persia celebrated a two-day thanksgiving to praise God for the aversion of terrible destruction which the Hebrew queen, Esther, had heard was to come upon her people. At the risk of her life, the young queen pleaded before the king. Her people were saved and those who plotted against them were put to death. The celebration is still remembered by the Jews in an annual time of thanksgiving and praise.

Choir children might learn to sing the words from Psalms 150 (No. 31, *Singing Worship*) to use when a fifth grade student reads the account of the great music festival at the time of the completion of the walls of Jerusalem under Nehemiah. (Nehemiah 12: 27-32, 35-43.) This was another great thanksgiving.

Juniors will be interested to learn that Jesus and his disciples probably sang a psalm at the last supper, which celebrated thanksgiving at the Feast of the Passover. Scholars think parts of Psalms 118 might have been sung at this time. Perhaps the choir could work out verses 1-6, 24-29 as a choral reading.

"The King of Love My Shepherd Is" (*The Methodist Hymnal,* No. 353) could be made more meaningful through a legend of an early harvest festival. This was a thanksgiving about A.D. 313. Previous to this time the Roman Emperor Diocletian had tried in vain to stamp out Christianity. Among the Christians who would not bow to the goddess Diana, was Bishop Nicholas. He was chained and forced to watch while his beautiful cathedral was torn down. Then he was sent to work in the salt mines in Africa. Finally, when Constantine freed the Christians, Nicholas returned, gathered his people together, and they set about the task of rebuilding. The peasants set aside a portion of their farm land and on a certain day brought to their tiny country churches offerings of pumpkins and apples, barley and eggs which were to be sold for money for the cathedral. Each year thereafter, in September, produce was brought in thanksgiving for the end of hatred and for the rebuilt church.

"Old Hundredth" might well be sung in remembrance of the origins of our American Thanksgiving, when our forefathers thanked God with the singing of psalms.

Anthems

Thanksgiving:

"Praise Ye the Lord," Neander. From *Anthems for the Junior Choir,* Book 1. (MYF)

"Harvest Carol," Copes. From *Three Carols for Juniors.* (MZA)

Christmas:

"All My Heart This Night Rejoices," Darst (MZB)

"How Bright Appears the Morning Star," Nicholai. From *Anthems for the Junior Choir,* Book 1. (MYF)

[1] Thomas: *Music in Christian Education* (AP $2.00).

MUSIC FOR PRIMARIES

BY DIXIE MILNE

Nov. 5, 1961

Dear Diary:

My first month of teaching is over, and it was much easier than I expected. As I was leaving the church Sunday, I heard Tommy singing one of the songs we had been working on. It did my heart good to think that he was singing it because he wanted to and not because he had to.

Nov. 6, 1961

Dear Diary:

Mr. B. and I met this morning to go into more details on criteria for a good song. He worked out a set of questions that I could ask myself when I look at new music.

1) Is the melody within the range of a primary child? (Middle *C* or *D* up to *D* or *E*)

2) Is it easy to sing? i.e. Can it be learned in a short time? Is it a singable tune?

3) Is the accompaniment uncluttered, free from jazzy, syncopated rhythms? Does the style of the accompaniment seem to fit the feelings expressed in the words?

4) Does the poetry stay within areas of the child's experience or is it too abstract for his literal mind?

5) Will the particular song fit into the curriculum unit? Is it relevant?

This afternoon I went over many songs and tried to answer these questions. One of the songs was called "The Trinity." The range was too wide; *D* to *F*. The melody line was varied, with skips up to an octave interval. It jumped around so much it would be difficult to learn quickly. The rhythm was too complex. The poetry dealt with the concept of the Trinity, which I knew would be difficult for a child to understand. And of course the song is not relevant to the material being studied. It couldn't come out of the child's experience.

It seemed so easy to evaluate songs with this list of questions. Even a "non-musician" like I am can understand it.

I was really pleased to see that one of the songs in our closely graded curriculum came out with an *A* plus on the evaluation. "Loving-kindness." The range is only from *F* to *D*. It has a very singable tune. The rhythmic pattern is one that would not be at all difficult to learn in a short amount of time. The accompaniment consists of only three different chords. Style of the accompaniment seems to fit the feeling of the words very well, and the poetry is very simple and beautiful and there is nothing abstract about the concept involved.

I doubt if all the music will be this simple to evaluate, but at least these first two seemed easy.

Nov. 12, 1961

Dear Diary:

Mr. L. called today and asked me to help him! He is planning a Christmas festival next month and would like to have us work on some of the music in our church school class. He said that he would teach the music to his choir but that there were many children in church school who were not in the choir and would need extra help. He offered to go over all the music with me and show me how to teach the songs.

Nov. 15, 1961

Dear Diary:

Met with Mr. L. today and I'm pleased that he asked me to help with his project. The valuable information will apply to all of my teaching. I think I'll jot down for future reference some of the devices for song-learning.

1) Each musical phrase is sung or played and then given a number. Generally there are only two or three phrases. Next the teacher has the children sing each number with her. When she is sure they have each one in mind, she might suggest playing a game. By mixing up the phrases and asking the children to identify them she is really teaching the music of the song. Mr. L. explained that this was a simplified version of musical analysis, but it works. When it becomes easy for the children to identify the phrases by ear, they are asked to sing the various numbers. Soon they have learned the tune and it is a simple matter to add words to the music. The method must be effective because Mr. L.'s choirs seem to learn songs quickly. I had to confess to Mr. L. that I couldn't play the piano and I hoped that this did not interfere with my helping him. He put my mind at ease by explaining that a knowledge of piano is helpful but can sometimes become a hindrance. Children are great mimics, and it is easier for them to imitate

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Music for Primaries

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the human voice than it is the tone of a piano. It would probably help if this "human voice" were better trained, but I'll do my best. Mr. L. offered the use of a tape recorder in case any of the music seems just impossible for me to teach. He said that the organist would be glad to play the music on the organ and might even be able to improvise on the tunes. We could play this recording as the children enter the room just before church school begins. They might not be aware that they are listening to anything, but sub-concious learning will be taking place. We will also use the felt board to learn some of the music.

Nov. 20, 1961

Dear Diary:

We used the tape recorder today. Mr. B., the organist, played two songs that we were to learn. The improvisation was terrific and I enjoyed listening to them, for they were works of art! I began playing them before the children started coming, and when the first child arrived, the mood had been set. The children didn't seem aware that they were listening to anything because they were looking at the nature table and getting ready for activity hour. I had a feeling then that *this* method wasn't going to work, but imagine my surprise when I sang through the song and Jane raised her hand and said, "We already know that song."

Nov. 22, 1961

Dear Diary:

Mr. L. is really working with his choirs for the festival. I was very pleased when he told me Sunday that my class was the best prepared group. As soon as this program is over and his schedule is not so full, I might ask him to help me privately. It has become such fun that for my own enjoyment and pleasure I think I'll ask him to give me voice lessons. The personal growth that I have experienced is amazing since I meekly raised my hand and said I would be willing to help in the church school next year.

Nov. 28, 1961

Dear Diary:

I will become a primary choir member today. Mr. L. suggested that I visit choir just as he had visited my class. It would be good for the children to see us working together on this musical venture during the week. This may give them the feeling of unity between the choir and church school class. I'm really looking forward to it, because I want to see Mr. L. in action!

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A TEACHER PRAYS

by MARTHA WILLIAMS

. . . Sound the Concert Chord

GOD, I WOULD strike the one note which will start youth tuning their loves to thee. Let me strike the one note which will enable them to create harmony within themselves and in our discordant world.

But, God, routine noise distorts the sound of your voice. Even when I listen with care, I cannot reproduce your tones with fidelity. I flat them by my lack of understanding; I sharp them with my tensions.

You know how tired I am of listening to youth's sour notes, the endless repetition of themes, the screeching scales, the blaring improvisions. I long to insert the intervals of my own unfulfilled dreams into youth's melodies; I would urge youth to express their needs in the tempo of my own limited experience.

God, is the mediocrity of our strains—youth's and mine—the result of my failure to understand how you would use me? Is it only my wishful thinking that keeps me standing between youth and the true tones of your voice?

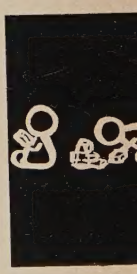
Sound your full Concert Chord, O God, that youth and I may listen together and together respond to your direction.

Teach me to listen, to help develop a theme, to be the patient but exacting accompaniment for the first solo and ensemble responsibilities of youth in your Kingdom.

Amen.

Courtesy of *The Church School*

MUSIC FOR KINDERGARTEN



BY PHYLLIS N. MARAMARCO

November is traditionally the season for giving thanks to God in song and prayer, and kindergarten children will be caught up in celebrations at home, church, and school. The family gatherings, traditions, and dramatizations that they will encounter have a direct relationship to our planning for boys and girls in the church kindergarten. We need to ask: "What are some desirable songs of praise and thanks to God which we can use with four- and five-year-olds? Does musical dramatic play have a place in the thanksgiving celebration? Should historical background enter our planning?"

We must remember that kindergarten children have no historical perspective. They live in the here and now, and their materials of worship should relate to their daily experiences. Thus, we need to eliminate colonial background, important as this may be to our own tradition. Our plans, however, will be based on sound Christian thought and experience.

Until four- and five-year-olds better understand what God is like and how He works, their prayers may well be spontaneous expressions of joy. Take, for example, the song, "Something Happy" (*1*), (*6*), a lighthearted song of happiness for the love of God that is always present with us. "Moon and Sun" gives the feeling of joy and wonder over the beauties of the heavens at night. "For Sunset with Its Colors Bright" (*2*) has a similar tone. "He Doeth All Things Well" (*6*), "Ev'ry Day the Big, Round Sun" (*6*), and "Thank You, God, for This New Day" (*2*) are equally expressions of thanks which every child could enjoy every day.

It is important that we avoid all-inclusive concepts in our choice of song texts, for kindergarten children think in terms of the particular. Consider, for example, the vocabulary in "We Thank You, God, for Rain" (*2*) where at least a dozen familiar things are related to a kind, creating God. And what could describe with more effectiveness the sights and sounds to see and hear than "Beautiful, Wonderful Sights to See" (*2*)? "For Bunnies and Squirrels" (*2*) is a similar song, containing the lilt and clear melodic line so necessary in our selection. And the first stanza of "Brown Leaves Crunching When We Walk" (*2*) provides a tone for the autumn days which is properly related to the thanksgiving season. One can easily envision kindergarten children stepping briskly to its rhythmic beat.

Considerable emphasis may well be placed on the concept of process in our choices. Young children need to glimpse a God who works through process and people, instead of a God who provides directly for us. For example, older kindergarten children may learn "See the Farmer Sow His Seed" (*2*). One group of five-year-olds dramatized this as they sang it, weaving imaginatively in and out among the garden rows as they planted and covered the seeds in the brown earth. "Friendly Workers" (*6*), "Grocer Man" (*1*), and "The Doctor" (*1*) will help boys and girls appreciate the role of persons in God's great plan.

For many children, expressions of thanks for families are expressed spontaneously. The teacher should not take this for granted, however, for some children may come from homes broken by discord. "Glad Song" (*6*), "Home Is Such a Happy Place" (*6*), "Family Song" (*2*), and "My Mother Works for Us Each Day" (*2*) are examples of thanks for specific members of the family whose love is treasured by many children. "Baking Apples" (*3*) will remind boys and girls of happy family preparations for the holiday ahead.

Perhaps some of the most effective learnings at this season come from hearty participation in rhythmic play in the kindergarten where process may be experienced more directly by the children. "Market Man" (*3*) may be dramatized. "Walking in the Sunshine" (*2*) suggests a variety of responses for the pure joy of this time of year. "Can Anyone Know?" (*1*) and "This Is the Way" (*1*) are two folk games which suggest something of the mystery of growth and development. And *Play a Tune* (7) offers a wide variety of instrumental music to support the spontaneous rhythmic suggestions of imaginative four- and five-year-olds.

1) *Martin and Judy Songs,* Thomas (BP $4.50)
2) *Songs for Early Childhood* (WP $1.75)
3) *Singing Time,* Coleman and Thorn (PT $3.00)
4) *Another Singing Time,* Coleman and Thorn (PT $3.50)
6) *We Sing Together* (GI $0.50)
7) *Play a Tune,* Glenn and others. Ginn and Co. $2.68

Fanfare!

As a Christmas gift from MUSIC MINISTRY you will receive in the December issue the following: *Canticles From Luke* by James R. Sydnor; *She Just Likes to Sing* by W. W. Reid; *Keeping Up With the Joneses* by William C. Rice; *Luther's Christmas Hymns* by Helen G. Jefferson; *The Church Year,* a poster by Mary Elizabeth Montgomery.

And for music the Folio includes selections for the Epiphany season, Missions and Brotherhood emphases: *In Christ There Is No East or West* by W. Lawrence Curry; *O Lord, Support Us* by Gordon Young; *The Lord Is My Shepherd* (a Negro spiritual arranged by Lloyd Pfautsch); and one of Robert Powell's new organ pieces from *Four Preludes on Early American Tunes.*

Music for Primaries

(*Continued from page 42*)

Nov. 29, 1961

Dear Diary:

What an experience! I never dreamed that so much could be accomplished in one hour. The children seemed to be playing games, but they were really getting a tremendous background in music theory.

One of the games they played that I found delightful was a rhythmic game. About four children went to the chalk board and as the choir sang a song about rain, they made chalk marks on the board. As the rain got faster the beats on the board were faster. The children really seemed to enjoy it, and they were getting valuable training in rhythmic pulse.

Another idea that I liked was a train ride. The choir director was the engine and he went around to each child and asked him to repeat a series of pitches that he sang—if the child repeated them accurately, he could be on the train. Of course, he knew which children had difficulty with pitches and made them simpler. After all the children were on the train, they marched around the room singing a song about a train.

Mr. L. explained later that these were really very simple games for beginning choirs, and that after about three months of this, they went on to more complicated things.

I hope now that I can get all these ideas organized so that I can begin making more elaborate plans for the new year. I have to begin making plans for Christmas now too.

WHO'S WHO in MUSIC MINISTRY

KENNETH B. TEBOW is director of music at the Old Mission Methodist Church, Shawnee Mission, Kansas. (*page 2*)

CHARLES M. FISHER is professor of Sacred Music at the University of Puget Sound, Tacoma, Washington. (*page 4*)

DR. HELEN R. TROBIAN (Mrs. Albert) is associate professor of music at Wiley College, Marshall, Texas. (*page 6*)

SHIRLEY W. MCRAE (Mrs. Frank Lewis) is the wife of the minister at the Collierville Methodist Church, Collierville, Tennessee. (*page 8*)

CHRISTINE KALLSTROM (Mrs. James W.) is a staff member at the Lakeview Christian Church, Grand Prairie, Texas. (*page 10*)

DONALD L. SANFORD is director of music, St. Paul's Methodist Church, Cedar Rapids, Iowa. (*page 34*)

THE REV. J. DANIEL BARRON is minister of the First Methodist Church at Sherman, Texas. (*page 36*)

THE REV. CARLTON R. YOUNG is director of music for Abingdon Press and editor for the revision of *The Methodist Hymnal.* (*page 14*)

JOHN D. MCCOY is director of music, First Methodist Church, Tucson, Arizona. (*page 33*)

ROY E. JOHNSON is director of music, White Rock Methodist Church, Dallas, Texas. (*page 35*)

LUCILE LONG STRAYER (Mrs. J. C.) is a free lance writer who lives in Milford, Indiana. (*page 36*)

WALTER RODBY is director of music, Ottawa Street Methodist Church, Joliet, Illinois. (*page 37*)

THE REV. ALFRED B. HAAS is associate professor of Practical Theology, Drew University, Madison, New Jersey. (*page 38*)

MURIEL M. GESSNER (Mrs. Benjamin A.) is director of children's work, Kansas Conference, Baldwin, Kansas. (*page 39*)

DIXIE MILNE is director of education and music, University Park Methodist Church, Denver, Colorado. (*page 41*)

PHYLLIS N. MARAMARCO (Mrs. V. J.) is director of children's work for the Connecticut Council of Churches, Hartford, Connecticut. (*page 43*)